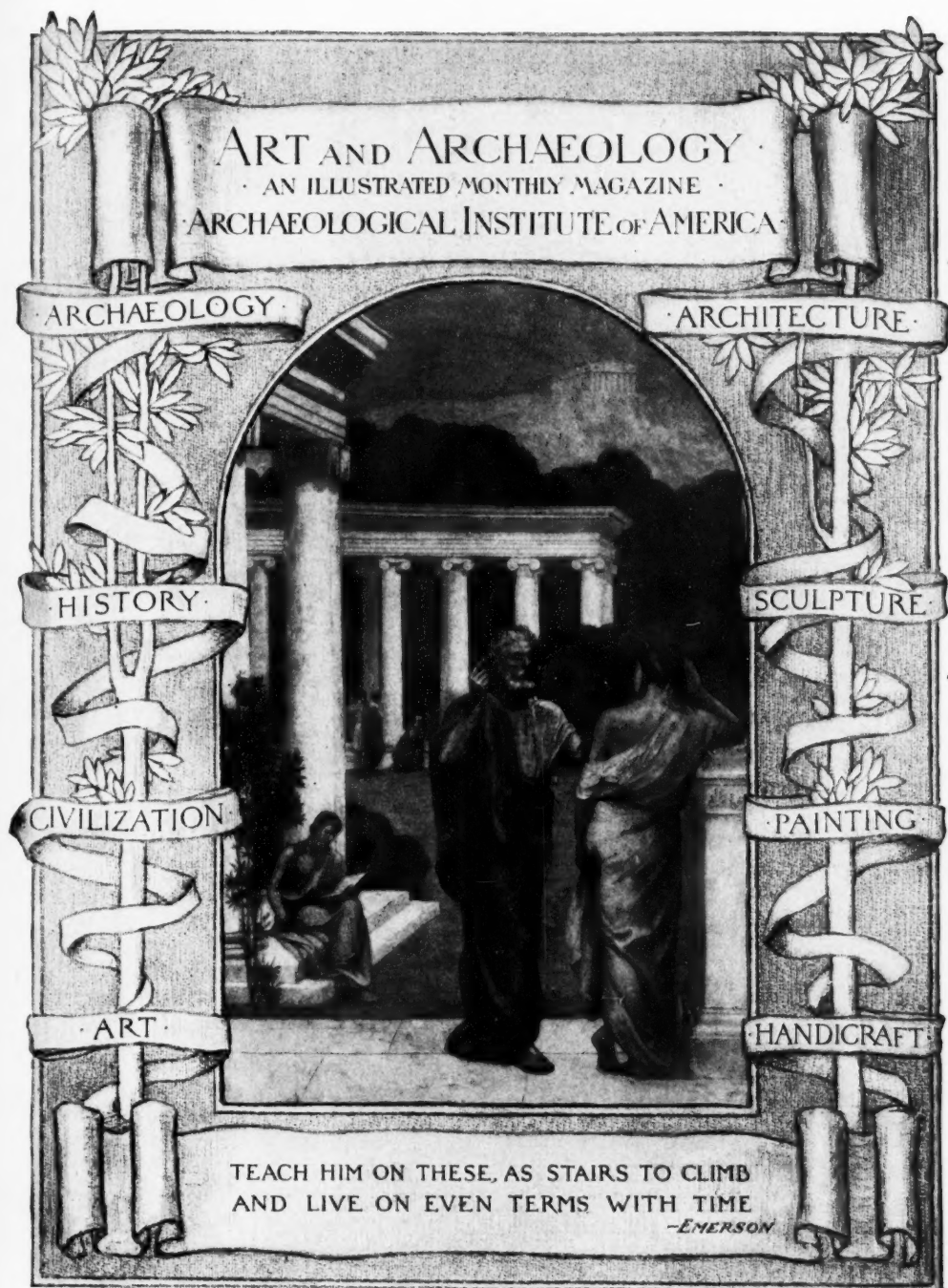


HARVARD UNIVERSITY
CLASSICAL DEPARTMENT





FRONTISPIECE.—A Large Temple Jar of the Ming Dynasty

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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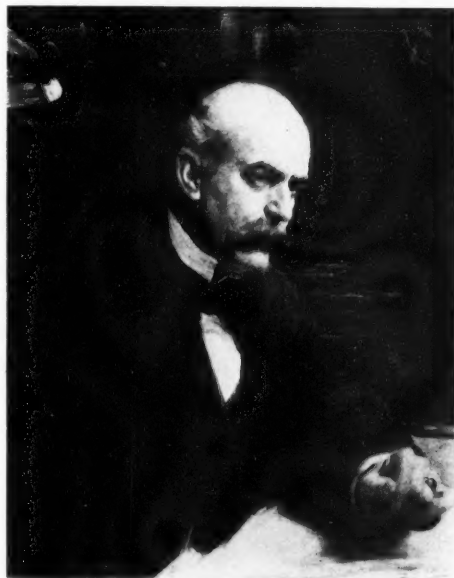
THE CITY ART MUSEUM OF SAINT LOUIS

CHARLES A. W. VOGELER

IT is only in recent years that any considerable proportion of the public in America has enjoyed the possession of original works of art. Our knowledge of the art of the sculptor and painter was in the case of the most of us no nearer the reality than marriage by proxy to a woman we had seen only by photograph. Art, as most of us Americans regarded it, was a serious thing to the aesthete, or a chance for the capitalist to spend his money. It was not a serious thing to the public, for a very good reason; it practically did not exist. Of reproductions, plaster casts, women's classes in art, we had enough. But literal reproduction is opposed to art, which involves self-assertion. Self-assertion, the principal constituent of the work of art, is inimitable. That is why the original alone is perfect.

Most of us recall the days of our childhood when a grandfather or an uncle showed us photographs of sculpture at Delphi or of paintings by Velas-

quez in the Prado; or we were taken to the drawing room at school and it was explained before a commercial plaster

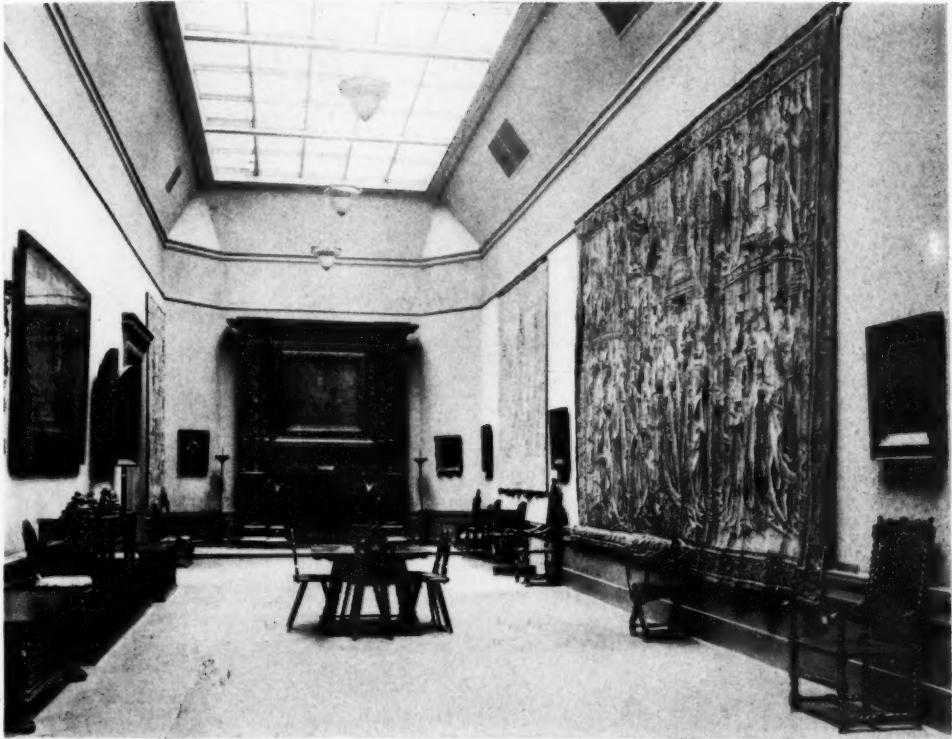


Portrait by Zorn of Halsey C. Ives, Founder of the City Art Museum



A Spanish Renaissance Chasuble of the Early XVI Century

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Gallery XVII, City Art Museum, St. Louis

cast that we were before a masterpiece. It was well meant but not true. What the grandfather or uncle or teacher had in mind was not the reproduction which enabled him to reconstruct by memory and to visualize for himself the forceful character of the original. We were shown a counterfeit,—perhaps a good counterfeit, but nevertheless a counterfeit,—and if we formally acquiesced, we were not converted.

If originals were not essential, Italy could sell the frescoes of Michelangelo and others of the Sistine Chapel, or Greece her precious temple of Nike on the Acropolis, and replace them with reproductions. This demonstrates not

only the necessity of originals but also the desirability of keeping reproductions apart from them, in a museum. The public does not at first discriminate between the two and is liable to be misled by the reproduction so long as it is confused with originals.

The City Art Museum of Saint Louis has been acquiring for a good many years chiefly original works of art. The museum owes its existence to Halsey C. Ives, a citizen of Saint Louis. He was the soul and mind of the Art Museum until his death, in 1911. It was Dr. Ives who established the museum as an adjunct to the Washington



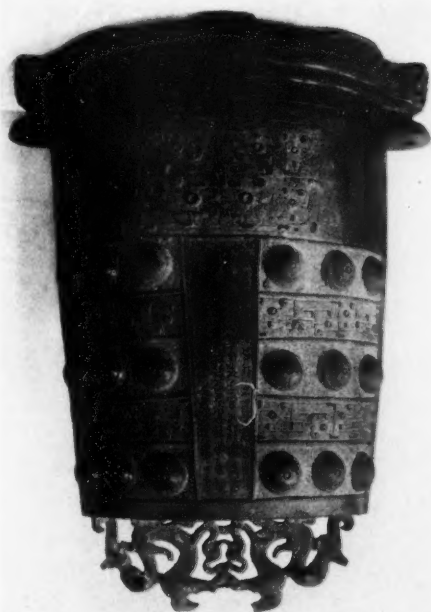
A French Renaissance Door of the XVI Century

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University School of Fine Arts, of which he was the head, and which needed originals and reproductions for its students; it was Dr. Ives who stimulated public interest in the museum until it grew into a large collection; who induced the Louisiana Purchase Exposition to construct the present building of stone as a permanent memorial of the Exposition; who caused the State Legislature to authorize public taxation to maintain an independent municipal museum. For this use a tax of a fifth of a mill on the dollar produces a revenue amounting at present to about \$150,000, increasing from year to year with the growth of the city. Thus a democratic institution was born, named The City Art Museum to distinguish it from other large museums of the country, which are private corporations.

The present director, Mr. R. A. Holland, who succeeded Dr. Ives, carries forward the purpose of his predecessor. In the course of time the evolution of the museum has brought about a higher standard and a better appearance. Inferior objects have been replaced by better examples; a more consistent installation has been made possible, and the museum occupies a place with the more impressive museums of the country,—not for the possession of the greatest number of examples in any one class but for its policy of presenting what it has in the best possible way. That is to say, the endeavor is being made in Saint Louis to avoid overcrowding, and to offer a scientific classification, without sacrificing the features of a thoroughly enjoyable museum.

In the main hall is a memorial dedicated to the memory of Dr. Ives, with this inscription, taken from his own words: "Art should be a matter of



A Bronze Temple Bell of the Chou Dynasty
Height, 1 foot, 5 inches

every-day enjoyment and use to every normally-constituted man, woman or child." That the effort to achieve this has not been in vain is shown by a constantly increasing attendance, reaching a maximum last year of 252,560 visitors.

The present arrangement of objects is as follows. If we include eleven galleries in the basement where reproductions and some originals are displayed, forty-five galleries are in use. A capital, though small, collection of Egyptian antiquities is installed in two; Greek and Roman objects occupy the same number of rooms, but the representation is weak except for some Greek vases and a few other objects of importance. Comprehensive, on the other hand, is a collection of the art of China, marking the greatest advance of the

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Imperial Vase, K'ang-hsi Period

past two years. It contains only about four hundred pieces, but great care has been exercised in the selection of characteristic examples. A recent purchase, for instance, is a Sung bulb bowl of fine Chun Yao. Another is a large bronze temple bell of the Chou dynasty, with inscriptions, frets and bosses.

The art of the Near East has a smaller representation, embracing only a few pieces of Persian armor, textiles and ceramics. Of European ceramics there are few and those not always of the best. Three Renaissance tapestries were recently acquired, and a Spanish cope

and chasuble of the early sixteenth century, showing figures embroidered in colors on a gold ground, of excellent workmanship and of a delicate beauty.

The Old Masters of painting are represented by examples of good quality but, in most cases, by lesser known artists. The largest number of foreign paintings is to be found in French examples of the nineteenth century, and while the museum is regrettably weak in pictures of the Barbizon school, of which it has on view only six, the group of French impressionists is worthily represented by Monet, Manet, Pissarro and Sisley. The collection has a Monticelli of good quality and an exceptional Puvis de Chavannes.

One of the more important French paintings is *The Reader*, produced by Manet before he took up impressionism. It was done in the early sixties and shows the influence upon Manet of Velasquez and of Frans Hals.

Pictures of the Spanish school include *The Hermit*, by Zuloaga, acquired last year, and Sorolla's well-known early work, *Another Marguerite*. The modern Dutch school is also reflected in works to which a Mauve of good quality and a Mesdag were added last year in a gift of thirty paintings presented by Mrs. Daniel Catlin of Saint Louis. The Scandinavian schools present a convincing front in some six canvasses.

It has long been the endeavor of the museum to make the collection of American paintings a comprehensive one. The collection is large and good.

Winona Falls, by Alexander H. Wyant, resembles *The Reader* by Manet, in that it reflects the early manner of the painter and points for its inspiration rather to the older masters like Ruisdael than to our present standards.

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It is not mere topography; it is like a Ruisdael chiefly for virile rendering of light and powerful movement of a body of water. It may be added that the collection contains as well two other Wyants in his later and better-known manner.

Adoration, a madonna-like conception in light blue and gold, is perhaps the best known work by Charles W. Hawthorne. The triangular composition of this picture is reminiscent of the quattrocento, the feeling on the other hand essentially modern. *Torn Lingerie* is one of the most beautiful examples of the work of Frederic C. Frieseke. Recently the museum has acquired Charles H. Woodbury's successful marine, *The Rainbow*.

Gallery XV contains twenty-four pictures by Childe Hassam, Horatio Walker, D. W. Tryon, Fuller, Dewing and other American artists, presented by Mr. W. K. Bixby, President of the Board of Trustees. *La Farge's Wolf Charmer* and *Inness' Storm on the Delaware* are both in this collection.

ART AND ARCHAEOLOGY reproduced, last May, *The Young Sophocles*, by John Donoghue. This, a group by Constantin Meunier, and bronzes by Paulanship constitute the most noteworthy examples of sculpture.

In the department of prints, the Italian, Dutch, German, French, English and American schools are represented, and good examples of each country are hung on the walls of two galleries on the second floor.

A department that has assumed more recent importance is devoted to furniture. Though but begun, it offers characteristic pieces of William and Mary, Queen Anne, Hepplewhite, Adam, Sheraton, and Chippendale, and a number of French provenance. Of



A T'u Ting Wine Vessel of the Sung Dynasty

the latter we reproduce two, of the XVI. century, which have been recently acquired. One is an oak credence, of the period of Francis I., the front carved with renaissance ornament representing figures, birds, foliation and scrolls; the back and sides in linen-fold. The other is a large walnut door, seven feet four inches in height, with eight panels containing figures, amorette, dolphins and other creatures, foliation, cornucopias and scrolls, in low relief, and eight larger heads in high relief.

City Art Museum, Forest Park, Saint Louis.



Stefano da Zevio, Madonna. Museum of Art, Worcester, Mass.

FRENCH GOTHIC AND THE ITALIAN RENAISSANCE

A. KINGSLEY PORTER

DURING the Middle Ages the dominant influence in western art was the Gothic of France. This fact is so familiar that the statement borders upon banality. The generalization holds, even in some apparent exceptions. If France borrowed the Flamboyant from England, she nevertheless gave the style its distinctive character, and passed it on to other nations in a French guise. It is hardly an exaggeration to say that from the twelfth to the fifteenth century, the superior excellence of the French manner was acknowledged throughout Europe, from Sicily to Scandinavia, from Ireland to Hungary.

It has, however, generally been assumed that the influence of Gothic ended with the Middle Ages, and that Renaissance art sought its inspiration in other sources considered more pure or more troubled according to the critic's angle of vision. Scholars have almost entirely overlooked the very deep influence which the French Middle Ages exerted upon the art of the Italian Renaissance. It is indeed a curious paradox that a period which seems the antithesis and negation of Gothic should nevertheless owe to its despised predecessor essential features of its greatness; so curious, indeed, that the point may be worth investigation in some detail, even at the risk of falling into that most slippery and sticky of bogs, analysis of style.

Fortunately, however, not all our way lies through this swamp. French mediaeval influence was exerted upon Italian Renaissance art not only through

the borrowing of artistic motives, but also through the borrowing of philosophic ideas. French scholasticism had held in Europe as preeminent a position as French architecture. In the Gothic cathedral architecture and philosophy had been inseparably entwined. European art in the Middle Ages was therefore deeply influenced by French scholasticism, and in Italy continued to be so influenced throughout the Renaissance.

No conception was more characteristic of scholasticism than that of the sibyls. For the mediaeval mystic the entire world was imbued with symbolism. In every detail of nature God had written the solution of the enigma of the universe, if man would but read. If the dove has red feet, it is because she signifies the Church, which advances across the centuries with feet bathed in the blood of martyrs. The nut of which the shell is hard as the wood of the cross, but of which the inner meat sustains the life of man, is the image of Christ. The Old Testament is the transparent shadow of the New; David and Solomon, Adam and Isaac, figures of Jesus. Pagan literature was interpreted in the same spirit. The *Iliad* of Homer, the *Metamorphoses* of Ovid became profound allegories of Christian truth. Of all pagan figures the sibyls lent themselves most easily to such imaginative poetizing. There was about these strange beings, half women, half goddesses, a grandeur, and aloofness which had baffled antiquity itself, and which made them seem to the Middle Ages worthy companions for

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Giovanni Pisano, Madonna and two Angels, Capella degli Scrovegni, Padua

the Hebrew prophets. According to M. Mâle, a rôle in the Christian drama was first given to the sibyls by St. Augustine, who put into the mouth of the Erythraea an acrostic poem on the Last Judgment. The sibyl was conceived by the author of *Dies Irae* as ushering in cheek by jowl with David, amid ashes and destruction, the final evening of the world:

*Dies Irae, dies illa
Solvat saeculum in favilla
Teste David cum Sibylla.*

The Gothic artists did not hesitate to make for the sibyl a place beside the most authenticated Hebrew kings and prophets. Surely the temple of paganism was never despoiled of a grander or more striking column for the adornment of the Christian church.

The austerity and power of the

mediaeval sibyls fascinated the Italian Renaissance. Castagno's *Cumana*, which seems sculptured in flint, is but an attempt to express, in terms of the concrete and near-sighted Quattrocento, the unbounded vastness of a Gothic ideal. Definitive expression was given these pagan prophetesses by Michelangelo, who sealed them with immortal beauty. How much of the stormy grandeur of the Sistine is due to the iconographic conception of the sibyls, which the Titan of the Cinquecento was so well able to represent, but which he, or any man of the Renaissance, would have been powerless to invent!

Michelangelo's *Last Judgment* is equally inspired by mediaeval thought, in part tempered by the fire of Dante, in part mined directly from its native rocks. The author of the *Dies Irae*

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had already conceived the relentless, avenging Christ—*rex tremendae majestatis*—although without the physical violence, the convulsive corporeal energy which Michelangelo portrayed. It is unfortunate that the painter took his inspiration from literature rather than from the Gothic artists. Mediaeval sculptors, in fact, had attained in their representations of the *Last Judgment* heights to which they hardly rose in the treatment of other subjects. They were wiser than Michelangelo because they wove together many moods to form a single symphony. A colour scheme gains force by the introduction of extraneous tints, and a piece of music will be more overwhelming if softer passages are introduced in contrast with the climaxes. In the *Last Judgment* of Bourges, terror is unquestionably the prevailing note—terror inspired by the gaping tombs, by the rising of the dead, by the malevolence of the fiends, by the tortures of the damned, by the jaws of Hell. But the feeling of horror is heightened by contrast. The Christ who shows his wounds, even while alluding to His own sufferings, is not without sympathy for those of others. For all His sternness, He is approachable, as not even Fra Angelico at Orvieto was able to paint Him. The Virgin and St. John intercede for sinners, not entirely without hope of success. Abraham with real benevolence receives the souls of the blessed to his bosom. An angel, openly delighted, lays his hand with inexpressible tenderness upon a soul who has been weighed in the scale of justice and not found wanting. Neither Christ nor his ministers know Michelangelo's exulting joy in the infliction of punishment. And in the *voussoirs* sing in triumph the choirs of the heavenly host, celebrating the victory of the blessed.

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Civitate, Angel of the Annunciation
Metropolitan Museum of Art, New York

The mediaeval conception is more convincing, less exaggerated, of finer grain. Michelangelo's work is like a piece of music orchestrated only for trombones.

There is something of the same monotony in Signorelli's frescos at Orvieto which form the most complete



Jacopo Della Quercia, Tomb of Ilaria Del Carretto, Lucca Cathedral

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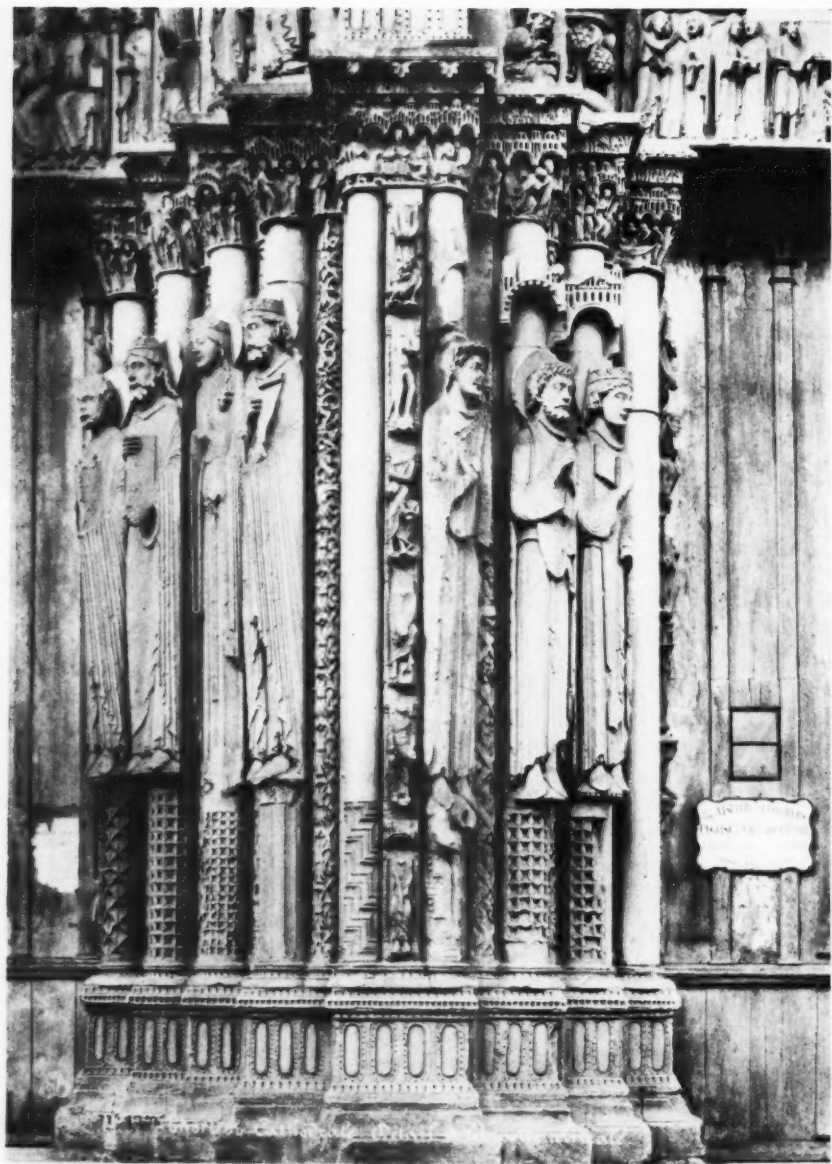
chronicle in art of the ending of the world. It is only in the ceiling that contrast is attempted, and even here rather grudgingly. The previous work of Fra Angelico forced the Cortonese to devote this space to the choruses of patriarchs, prophets, apostles, martyrs, virgins, and doctors; but those which he painted are executed in a dry manner that makes them seem almost as joyless, and certainly more bored, than the seething masses of the damned below. Hell and Paradise are passed over swiftly, each being crowded into the half of an awkward lunette, most of which is occupied by an opening; it seems as though the artist had purposefully suppressed, so far as he dared, both, in order that he might not be forced by logic to dwell, more than he wished, upon the delights of Heaven. Similarly Purgatory, with its element of hope, interested him but little. It is represented by means of small monochrome medallions, depicting scenes from the opening cantos of Dante's description, hidden away among the exquisite vine- and scroll-work of the dado. The scenes of terror, on the other hand, are developed with extraordinary amplitude. The mediaeval legend is elaborated with a fullness of detail Gothic artists had never attempted. Act by act the dreadful drama unfolds. The cosmic upheavals which shall announce the ending of time—fire, flood, earthquakes, pestilence, war; the coming of the Anti-Christ, his miracles, his horrid preaching, lawlessness, murder in the world; the blowing of the trumpets, the opening of the tombs, the resurrection of the dead, ghastly skeletons clothing themselves with the nude flesh of perfect youth; the elect separated from the lost; the damning of the damned. The curtain falls on a divine tragedy of hate.

Although treated in a completely Renaissance spirit, the Orvieto frescos are founded upon the Gothic epic. Without the basis of the legend, Signorelli's achievement would have been impossible.

Indeed the debt which the Renaissance owes to the Middle Ages for having supplied the subject matter of its art is incalculable. Quattrocento artists were constantly drawing upon the rich stock of mediaeval lore. In the cloister of S. Maria Novella a follower of Castagno painted the blind old man Lamech, led by Tubal-Cain, shooting with his bow and arrow the aged and wicked Cain skulking in the bushes. Not only the Hebrew Apocrypha, but the legends of countless later saints had been touched with gold by Gothic poetry. Renaissance artists often chafed at the limitations imposed upon them by tradition. When freed from this restraint, however, their achievement, instead of soaring to



Bernardo Daddi, Vision of St. Dominic
New Haven School of Fine Arts, Yale University



Chartres Cathedral, Detail of West Portal

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greater altitudes, like Simon Magus, fell. The Council of Trent, in signing the death-warrant of Christian mythology, gave the *coup de grace* to art. The Renaissance only stood, because built on the solid foundations of the Middle Ages.

The spirit of St. Francis himself is thoroughly French. Indeed, it is inconceivable that such a character could have existed in Italy, had it not been for the influence of the scholastic thinkers of France. Italy, before the coming of French influence, had in matters pertaining to religion tended to be indifferent, even sceptical and flip-pant. There is no trace of mysticism, of scholasticism, of philosophy worthy of the name, before the first half of the twelfth century. French influence poured in, and St. Francis of Assisi was born.

Before the coming of French influence, the Madonna was comparatively little worshipped in Italy. It was the French who developed the cult of the Virgin, surrounding it with the poetry of legend, and glorifying it by the beauties of art. Without French mediaeval thought the world could never have possessed that wonderful series of Italian Madonnas beginning with the Rucellai and culminating in the visions of Botticelli.

Equally striking are the artistic borrowings of Renaissance Italy from mediaeval France. Several features of Brunelleschi's architecture are derived from French Gothic. The compound piers of his churches, such as S. Spirito at Florence, though treated with classical detail, are a Gothic feature. The continuous reveals of his windows, doorways and arcades, the most characteristic decorative mannerism of his style, were simply an adaptation of the

continuous mouldings of French Flamboyant. The famous borders to Ghiberti's doors of the Baptistry of Florence, with the charming and naturalistic imitations of flowers and beasts, are a literal copying of the type of ornament that had been evolved by the Gothic artists of France. The quatre-foils, in which are placed the reliefs in the celebrated doors of Ghiberti and Andrea Pisano, are a motive taken from Gothic edifices of France at least a century earlier in date. The shape of the panels is only slightly altered from those of the façade of Amiens, filled with works of plastic art even more compelling in beauty, and is identical with that of certain medallions in a window of the ambulatory at Sens.

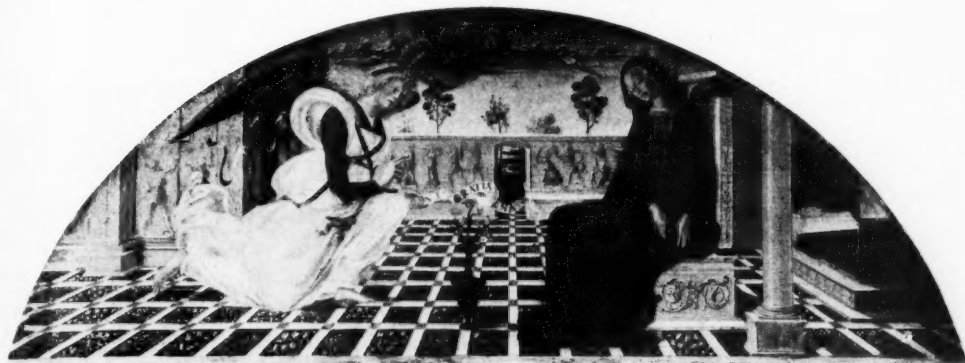
But it was especially in sculpture and in painting that the Italian Renaissance depended upon the French Middle Ages. It is recognized that the men who did most to form the art of the Renaissance were the two sculptors, Giovanni Pisano and Donatello. Giovanni Pisano's contribution to the artistic progress of the period was line, that of Donatello was realism. Now Giovanni Pisano's line and Donatello's realism were both inspired and made possible by the Gothic art of France.

Let us take up the question of realism first, since it may seem incredible that the great sculptor of the Renaissance should have owed, even indirectly, his art to the North. And first of all, it must be recognized that the value of realism in art has generally been over-estimated. For four centuries realism has been the chief, and often the sole ideal of artists, and exactly those centuries have in general been a time of precipitate artistic decline. The value of pure beauty, of illustrative beauty, of decorative beauty, of beauty which



Senlis Cathedral Portal

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Neroccio de Landi, Annunciation. New Haven School of Fine Arts, Yale University

is not necessarily any direct imitation, least of all any realistic representation of natural objects, has been overlooked. That is the reason, perhaps, that decorative art has largely gone out of the world, and that we have no longer objects of utility, such as furniture, wall-paper, stuffs, or household articles, which are also works of art. The Middle Ages thoroughly understood decoration. The mediaeval artist felt it to be quite immaterial whether or not he attained naturalistic representation. He was generally content with beauty, and cared little whether his figures produced illusion. The modern artist cares chiefly whether his figures produce illusion, and too often is indifferent whether they be beautiful.

Until the twelfth century, mediaeval art contented itself with pure and abstract beauty, such as it could attain. There was much study of design and of decoration; but there was little realism. But in the second half of the twelfth century the French artists of the Île-de-France began to turn to nature, preserving, however, their sense of design, their feeling for pure beauty, derived from long centuries of schooling in the field of conventional art; they took the

forms of nature, selected with an artistic tact that has never been equalled those which of all others most happily lent themselves to the particular purpose in hand, and conventionalized them just as far as was necessary. This process was first applied to purely architectural numbers, especially to capitals. The plant forms selected were the bulbous ferns, the graceful and slender flora of the early spring. The Romanesque abbey, austere and sublime as the winter, suddenly burst into the spring blossom of Gothic.

This was the first step towards naturalism in the long and steady evolution that has gone on from the twelfth century to the present day. And mark how radical a step it was. Architecture would seem the least imitative of the arts. The natural acanthus is said to have inspired the classic Corinthian capital; it almost certainly did not, but even if so, all feeling for nature, all realism, was long ago crushed out of the motive. Except in the Gothic period, architecture has always been unimitative. Even in the Italian Renaissance when men were going mad on realism, architecture remained conventional. We seek in the buildings of



Botticelli, Madonna of the Wheat. Boston, Collection of Mrs. J. L. Gardner

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Palladio and even of Bramante in vain for one touch of the imitation of nature which bore so fair a flower in Gothic art.

The Gothic capital was the first step towards realism. *Facilis descensus Averno*. The naturalism which had begun in so charming and delicate a manner was carried by the fourteenth and fifteenth centuries even in France to extravagance. In the capitals and string-courses the imitation of nature became ever more exact, the conventionalization less, the total result more restless. Nothing could be greater than the delicacy with which the Flamboyant architectural foliage is carved; nothing more tender than the love with which each detail is observed and studied. But the beauty of the building as a whole has been lost in the elaboration of the parts.

From architecture, realism soon spread to the sister arts of sculpture and painting. In the twelfth century, as, for example, in the west portal of Chartres, the artists had carved statues chiefly with an eye to beauty. Soon after, the study of nature entered. In the northern transept of Chartres in the early thirteenth century, we find more naturalistic proportions, more realistic features, draperies that are far more real, but still the ancient beauty, the sense of design, the feeling for decoration survives. At Reims, in the second half of the thirteenth century, realism has already become dominant. There is no longer rigidity in the pose of the figures. They move freely, place their weight now on one foot, now on the other, turn as do living human beings.

As time went on the sculptures became more and more naturalistic. Along with decorative significance departed also illustration and sincerity. The art is no longer charged with the

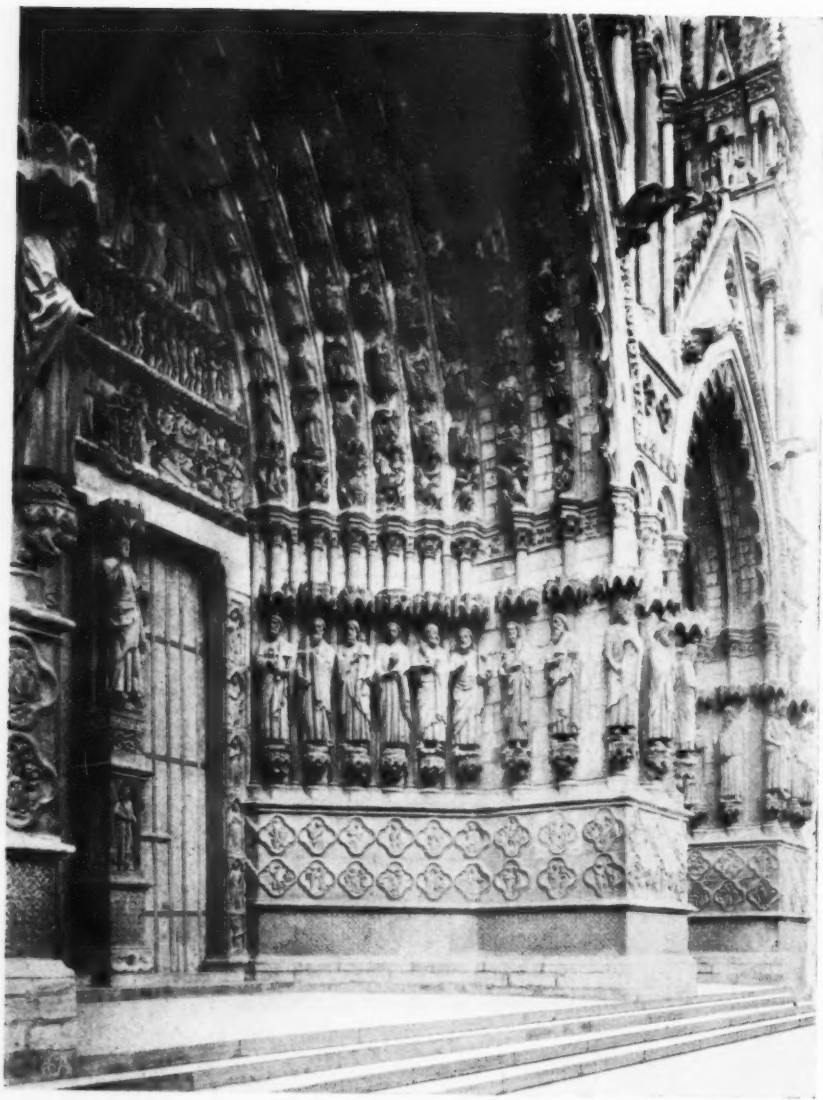
intellectuality of earlier times. The artist forgets Christ in his intense interest in the wrinkles and moles of the peasant who serves as his model.

Stained glass underwent precisely the same evolution. The figures of the twelfth century, grand and hieratic, charged with symbolism and intellectuality, glorious in colour and decora-



Brunelleschi. Detail of Doorway and Window in the Badia Fiesolana, Florence

tive quality, begin to show in the thirteenth century the study of nature. Later the figures become less rigid, more lifelike. Mary, who in earlier works had stood impassive, impersonal, a symbol beside the cross, swoons at its foot. Sentimentality goes hand in hand with realism. In measure as the study of nature supplants the study of beauty, the colours become softer and weaker,



Amiens Cathedral, West Portal

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the design less vigorous; in short, both illustration and decoration decline.

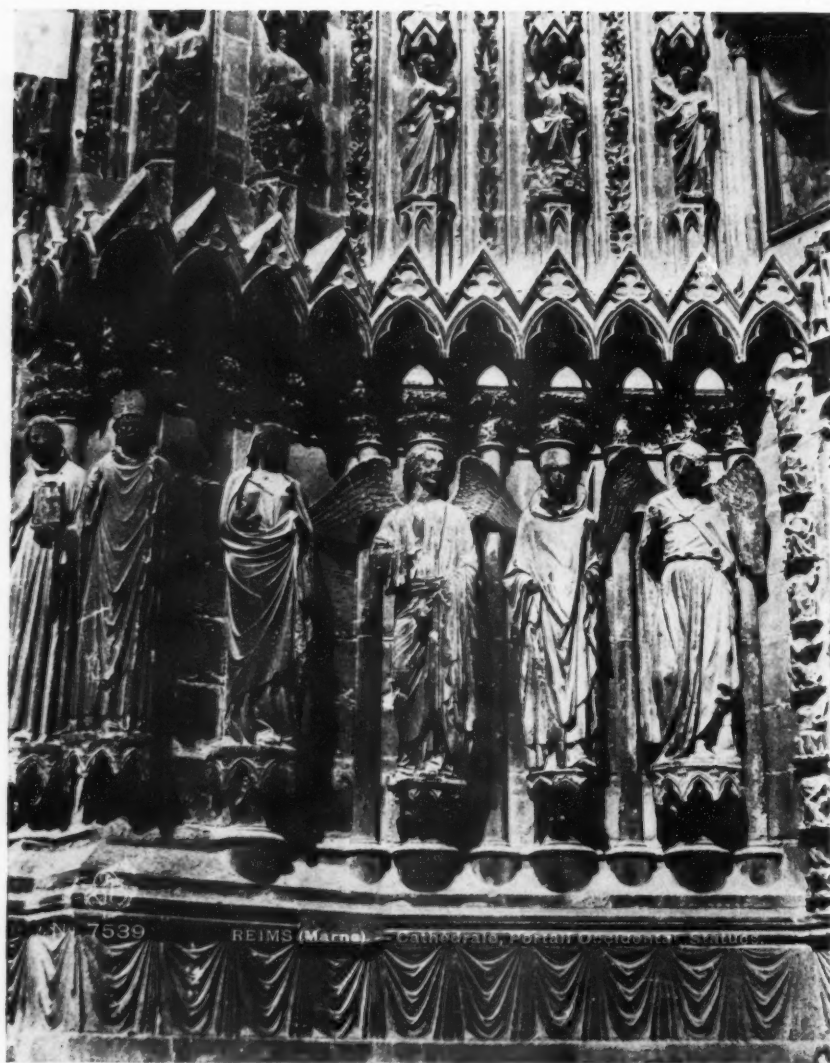
Now with these naturalistic tendencies of French mediaeval art, the Italian artists of the Renaissance were well acquainted. From the middle of the twelfth until the fifteenth century, Italy, like the rest of Europe, had been the obedient follower of France in matters artistic. French methods, French ideas, French designs, were carefully studied and closely imitated. Donatello, therefore, could not have failed to be aware of French realism. When he set himself the task of studying nature, as his purpose in life, there is little reason to doubt that he derived his inspiration by some means from France. We thus see that French mediaeval art is at the basis of what superficially seems most antagonistic. To it we owe the study of nature in the Renaissance, the art of Masaccio and of Michelangelo. In fact to it we owe all modern art.

In the case of Giovanni Pisano the influence of French mediaeval models is so clear and unmistakable that it has been universally recognized even by critics who had little familiarity with Gothic work. His father, Niccolò is given much importance in the handbooks of Italian art, especially those of the machine-made variety, as having instituted the classical revival. In point of fact he did nothing of the kind. The imitation of antique fragments had been going on in Italy long before his time, not only in architecture, but in sculpture as well, as is evident, for example, in the Baptistery of Florence or the reliefs of the facade of Modena. Niccolò Pisano was a very indifferent artist. He is inferior to contemporary sculptors of France and even to the twelfth century sculptors of Lombardy, in composition, in feeling for beauty,

and, in fact, in almost every true requisite of plastic art.

With his son, Giovanni, the matter was different. Giovanni was trained under unfortunate auspices, and his early work executed in connection with, or under the influence of, his father, shows many of the latter's faults in confusion of composition and vulgarity of detail. However, Giovanni's own genius soon asserted itself. He turned from the turgid art of Niccolò to the limpid beauty of French Gothic, became French in spirit, as thoroughly and completely French as if he had been born and brought up in the ateliers of Paris.

Now, as we have said, not Niccolò but Giovanni Pisano was the great formative artist of the Italian Renaissance. Giovanni was the man who blazed out the path that subsequent sculptors and painters for two centuries were to follow. And the great work of Giovanni was that he introduced from France the study of line. Until his time, the beauty of line had hardly been known in Italy. The French, however, had perfected it. In many works of sculpture, such as, for example, the tympanum of the Cathedral of Senlis, the Gothic sculptors of France had developed line to its utmost possibilities. From such compositions as this, Giovanni Pisano took his line which he passed on to the entire Tre- and Quattrocento. Now it is this French line which forms the chief merit of the greatest artists of the Italian Renaissance. It is line which sweeps us off our feet in the New Haven Bernardo Daddi, for me, one of the greatest Italian pictures in America. It is line, "singing line" as Berenson calls it, which makes unforgettable the "Annunciation" and the "Guidoriccio" of Simone Martini. It is



Rheims Cathedral, Detail of Portal

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line that wins us in the transcendent Neroccio of the Yale Gallery. It is line that gives to the works of Botticelli that indescribable sweetness and languor that fascinates as does the taste of some exotic fruit. The spirit of Botticelli is essentially mediaeval. His drawings for Dante, in which perhaps more than in any other work, the inmost character of the artist is revealed, are as far removed from the tactile values of Masaccio as they are akin to the mysticism of the Middle Ages. Nor was the French spirit in the Italian Renaissance limited to these examples. It would be easy to follow it, permeating, conquering almost every artist of the Italian Renaissance. The Ilaria clearly shows this French influence. Indeed so patent is it, that the latest student of the monument, Mr. Marquand, inclines to believe the sculpture actually the work of a French artist.

The same French influence breathes in the gracious sweeping lines of the Civitale, now in the Metropolitan Museum, a monument not unworthy to be compared with the Ilaria herself for decorative content.

It is therefore clear that to the already recognized sources of the Italian Renaissance we must add French Gothic, and that we must ascribe to it some importance. The share of the classical revival has already been greatly diminished by the demonstration of the fact that the Gothic and especially the Romanesque of Italy formed the basic element out of which was created the sweet new style. This share must now be still further reduced. The singular fact also appears that when France, in the sixteenth century, took the Renaissance from Italy, she was in reality but receiving back what she herself had at least in part given.

New York





Sanctuary of Asclepius, Epidaurus—The Tholos, or Rotunda

EPIDAUROS AND GREEK AND ROMAN MEDICINE*

CHARLES NEWTON SMILEY

AMONG the seventy-two treatises that have come down to us under the name of Hippocrates, the father of medicine, there is one entitled "On Air, Water, and Location." In this book which was written perhaps four hundred years before Christ, the relation of health to pure air, pure water, and attractive natural surroundings is duly emphasized. But several hundred years before this book was written, the principles and doctrines which it inculcates had been put into practice in what we may call the first Greek sanitarium at Epidaurus. Epidaurus was situated in a nook of the Peloponnesus, among pine clad hills not far from the sea. The sea was so near that the sea breezes played on the forests of pine. There was an abundance of pure spring water, and on the north the horizon was marked by the outline of low-lying mountains. Even today when the forests of pine are gone, the place is one of unusual attractiveness and healthfulness, for there is still an abundance of pure air and pure water. It was a suitable place of nativity for Asclepius (Aesculapius), the god of healing, a suitable place to build his first great temple, a suitable place of pilgrimage for the lame, and halt and blind, and all the sick of all the Greek world. Legend has it that Asclepius was the son of Apollo and a

mortal mother; that he was taught the art of healing by Chiron, the centaur; and that the climax of all his miraculous achievement was the raising of Hippolytus from the dead. The legend further says that when Hippolytus was restored to life, Zeus struck down Asclepius with a thunderbolt, fearing that men might become immortal through his ministrations. These myths, while they constitute a splendid tribute to the memory of the first Greek physician, warn us to expect more or less of quackery and humbug at Epidaurus. But let us not forget that even now quackery and humbug walk hand in hand with the art of healing and the science of medicine. The fact that Epidaurus was prosperous for more than a thousand years, that Timotheus adorned it with his sculpture, that Polycleitus the younger adorned it with architecture, that the good emperor Antoninus Pius erected buildings there, seems to be substantial evidence that it was a center of human benefaction, and that its history, if we could know it all, would be an important chapter in the history of Greek civilization.

It is a difficult chapter to piece together from the fragments. Epidaurus today is desolate and deserted, except for the fine museum building. Only one ancient building is standing, the theater. It is the finest, the best preserved ancient theater in all Greece. It was built by Polycleitus the younger, about three hundred and fifty years before Christ. There are seats for more

*To those who wish to pursue the subject further, the author would offer the following bibliography: Adams' translation of Hippocrates; The Temples and Ritual of Asclepius, Richard Caton; Pliny's Natural History; Cavvadias, Epidaure et ses ruines; Daremberg, Des Connaissances de Galien; Berdoe, Origin and Growth of the Healing Art; Pausanias (book two).

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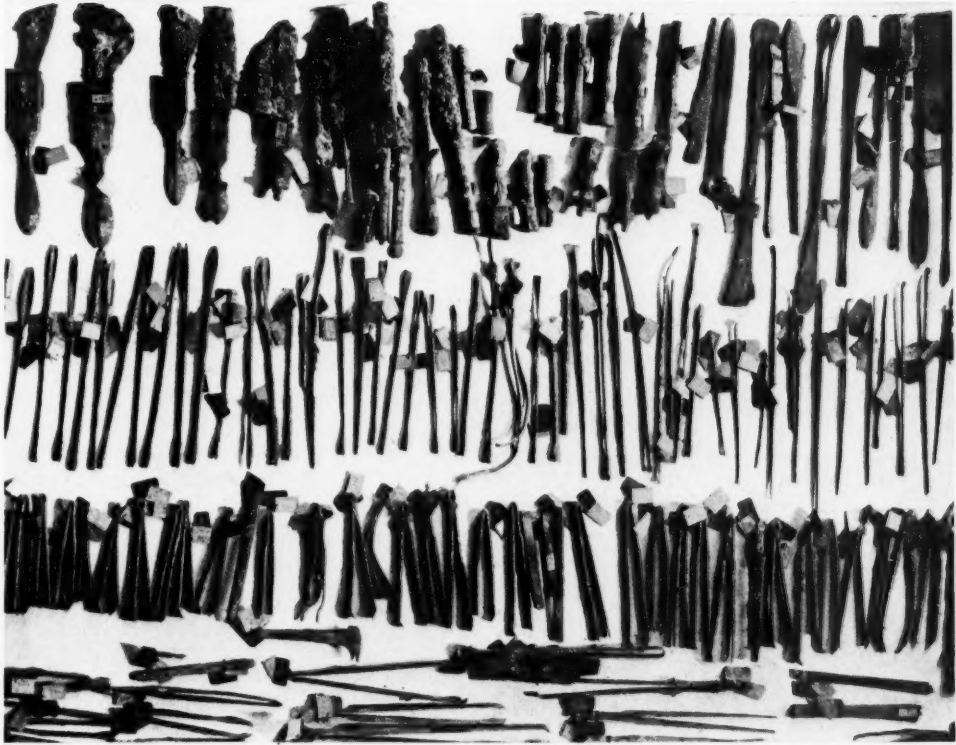
The Theatre at Epidauros

than twelve thousand spectators. The acoustic properties are almost perfect. One standing in the orchestra and speaking slightly above a whisper, can be distinctly heard by those sitting in the topmost row of seats one hundred and ninety feet away.

The ancient stadium has been excavated, where twelve thousand persons could sit and watch the races and other athletic contests. A mile out on the plain some traces of a hippodrome have been found. So it would seem that great attention was given to the amusement, the entertainment, and diversion of the sick.

Within the sacred precinct scarcely anything is left except the foundations of the various buildings. Perhaps it may be well to enumerate these before attempting to discuss any of them in detail. First the foundation of the *katagogion*, the hostelry built about four courts, with one hundred and eighty rooms for the entertainment of guests; the foundation of the gymnasium which contained an auditorium, where we perhaps may assume that lectures on hygiene were delivered; the foundation of the house of the priests, of the temples of Asclepius, Artemis, Themis, of the *Tholos*, and *Abaton*, of

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Surgical Instruments, National Museum, Naples

the great altar of Asclepius which from the nature of the stone work can be dated about 600 B.C.; the foundation of Roman baths and of the great propylaeum, the splendid entrance of the sacred precinct.

The sacred precinct lay between two brooks that were fed by springs in the hills to the west. The thing which most impresses a visitor today is the fact that the sacred precinct is marked by a net-work of conduits and water channels by which water was distributed to the various buildings. There are three of these buildings which deserve special attention, the *Tholos*, the *Abaton*, and the temple of Asclepius.

The *Tholos* was perhaps the most beautiful circular structure built by the Greeks. Although it was a comparatively small temple only sixty feet in diameter, the architect, Polycleitus the younger, worked for twenty-one years upon it. There were two concentric circles of columns, the outer one of the Doric order, the inner one of the Ionic and Corinthian orders intermingled. In the interior the great painter Pausias had painted allegorical figures of Drunkenness and Love, representing them as the two principal causes of disease. Beneath the floor was a very deep cellarway, divided into concentric compartments. It is supposed

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that these compartments were the home of the serpents sacred to Asclepius. These serpents were a harmless yellow variety, native to the Epidaurian valley. In the sculptured representations of Asclepius, one of these



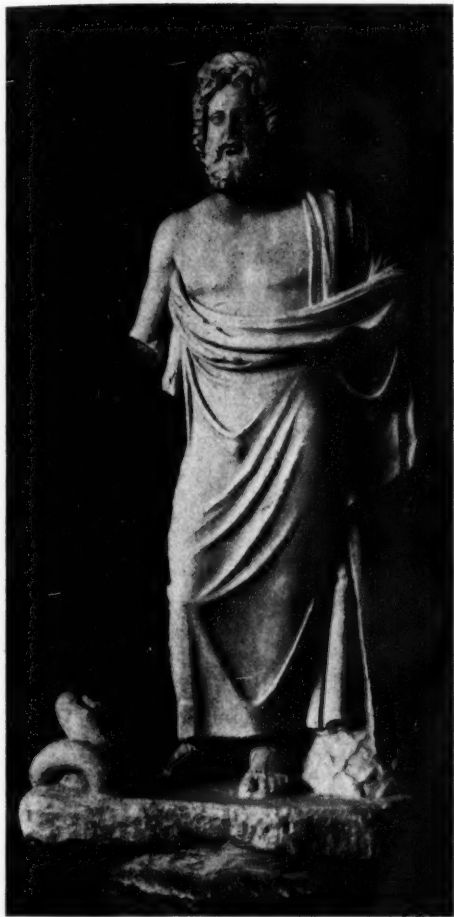
The Statue of Asclepius

serpents is always twined about his staff. When the worship of Asclepius was introduced in any new community, one of these serpents was carried to the place where the temple was to be built. In 293 B.C., at a time of pestilence at Rome, following the instructions of the Sibylline Books the Romans sent a commission to Epidaurus to secure one of the sacred serpents. As these commissioners were sailing up the Tiber on their homeward journey, the serpent left the boat and swam to an island. On this island the Romans built their temple to Asclepius and from that day to this there has been a hospital on that spot. In a similar way the worship of Asclepius was established in a hundred different places in the Greek and Roman world.

The exact function and significance of the serpent is not altogether clear. It is a well-known fact that serpent worship is common among primitive peoples. The Hebrews were not the only ancient people who could formulate the phrase, "wise as a serpent," and give the serpent the high honor of leading the way to the tree of knowledge. Among the Greeks serpent worship is intimately associated with the worship of dead heroes. This probably arose from the fact that serpents inhabited tombs. And so the serpent was identified with the spirit of the dead hero. Asclepius was such a hero, and so it is not strange that the common yellow snake of the Epidaurian valley was associated with him in his worship.

Not far from the *Tholos*, we find the foundations of the building called the *Abaton*. This consisted of some twenty-six yards of colonnades where the beds of the sick were made in the open air. This sleeping in the open air surely

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Asclepius, Archaeological Museum, Naples

proved beneficial. The sick deposited their offerings upon the altar and were put to bed. After they were asleep, the priest came along and "consecrated their gifts into a sack," as Aristophanes says. Or Asclepius himself was thought to appear, attended by his sacred serpents which in certain instances helped the cure by licking the diseased parts of the patient. But the surest means of cure was through the dreams

which the sick man had. In the morning these dreams were faithfully reported to the priests who then gave prescriptions. In later times these prescriptions included such remedies as experience had proved beneficial. They included a plain diet, hot and cold baths, poultices, hemlock juice, hellebore, squills, lime water, and the like. A modern counterpart of this method is found in the miraculous cures which take place in the Christian church on the island of Tenos. Today, year by year at the festival of Panagia a throng of sick from the islands round about make their pilgrimage to Tenos, and the sick sleep in the church and in the precinct and are healed, and in the morning is published the long list of miraculous cures.

It was customary at Epidaurus when a patient had been cured, for him to set up a votive offering in the temple or in the vicinity of the temple. These offerings were usually stone slabs on which were inscribed a brief account of the cure. Very often there was a sculptured relief of the part of the body that had been cured. If a man had been cured of deafness, there would be an ear upon the slab; if his arm had been healed, there would be a sculptured representation of an arm. A considerable number of these slabs have been preserved. They indicate that patients came from all parts of the Greek world. Some of the inscriptions are very entertaining, because of the marvelousness of the cure recounted. Here are a few examples.

A man came to Epidaurus with the dropsy. His head was taken off, and he was held upside down until the water was drained out of his system; his head was then replaced. Rather heroic treatment.

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Asclepius, The Vatican, Rome

Another man came from Toronea. His mother-in-law had put leeches in his wine. Asclepius performed a surgical operation, removed the leeches, and sewed him up again.

Another man came to Epidaurus with only one eye. At night the god anointed his eye-socket, and in the morning he had two eyes.

A certain Hermodicus was brought to Epidaurus as a paralytic. The god commanded him to go out and bring a very large stone. He obeyed. And in later times the huge stone stood near the temple as a proof of the cure.

Heriaeus of Mytilene had no hair on his head. He came to Epidaurus and prayed to Asclepius to restore his hair. His head was anointed and his hair immediately began to grow.

These miracles are perhaps not more marvelous than some we find recorded in the New Testament.

One of the most interesting inscriptions gives an account of a certain Pandorus of Thessaly. Pandorus had a skin eruption which disfigured his forehead. He came to Epidaurus and was immediately cured. On returning to Thessaly he met his neighbor Echedorus who had a different skin disease. This neighbor set out at once for Epidaurus carrying with him a gift which the grateful Pandorus entrusted to him for the god. But Echedorus was dishonest. When he reached Epidaurus and the priest asked him if Pandorus had sent any gift, he replied in the negative. The priests put him to bed, and the next morning he woke up, not cured, but with both his own disease and that of Pandorus. The account reminds us of the Bible story of Elisha, Gehazi, and the Assyrian general who was cured of the leprosy,—how Gehazi, because in disobedience to his master he had accepted the gift from the Assyrian, was punished with the disease of the Assyrian, and went out from Elisha's presence a leper as white as snow.

There is one inscription with a quaint humor about it which ought to be quoted verbatim. "Blessed Asclepius, god of healing, it is thanks to thy skill

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that Diophantes hopes to be relieved of his incurable and horrible gout, no longer to walk like a crab, no longer to walk upon thorns, but to have a sound foot as thou hast decreed."

We know very little of the larger temple of Asclepius, about which the votive offerings were placed. The foundation and fragments of capitals show that it was a Doric temple some eighty feet long. Pausanias who visited Epidaurus in the second century after Christ, saw in this temple a beautiful gold and ivory statue of Asclepius that had been fashioned by Thrasymedes of Paros. From the same source we learn that models of some of the pediment sculptures and of the acroteria were made by Timotheus the sculptor who worked on the Mausoleum at Halicarnassus. Two mutilated acroteria are preserved in the museum at Athens. But these, exquisite as they are, are not so beautiful as a sentiment that was inscribed somewhere in the temple, perhaps in the vestibule: "Pure must be he who enters the holy sanctuary, but purity is to have holy thoughts."

To have the breath of the sea, the odor of pine forests, to sleep in the open air, to have mountains on the sky-line, to have pure water from the hills, to have one's exercise and diet carefully regulated, to be treated with such herbs as human experience had found beneficial, to have the diversion of the theater, hippodrome and athletic contests, to be confronted with testimonials carved in stone—hundreds of testimonials of those who had been previously cured—to live in such a place, in such an atmosphere of faith, ought surely to do much to relieve and cure many of the ills which afflict the human family.

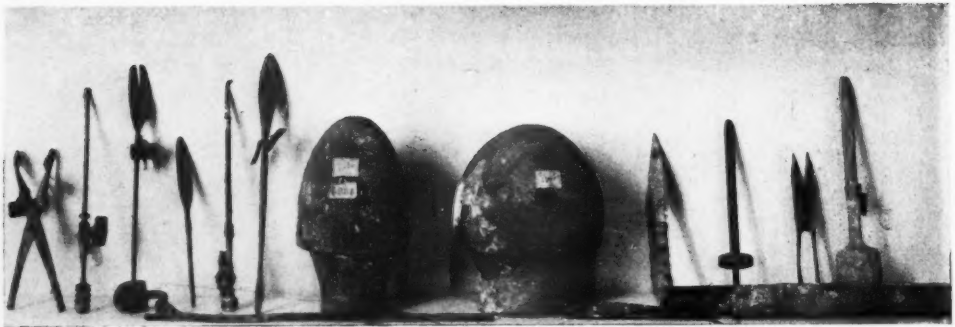
Epidaurus had but one of a hundred



Nike Statuette from Epidaurus

different sanctuaries of Asclepius which dotted the Greek and Roman world. In each of these there was opportunity

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Surgical Instruments from Pompeii, National Museum, Naples

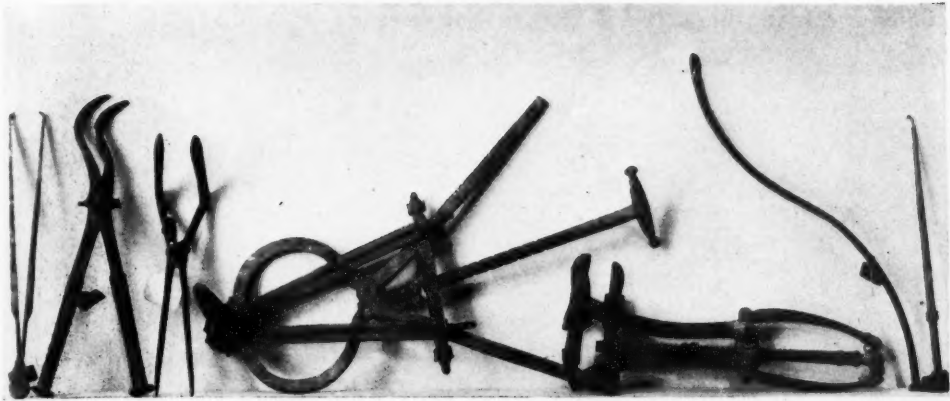
to study and experiment with every form of disease. In these sanctuaries there was the accumulated experience of centuries in the art of healing. And so it is not strange when that wonderful fifth century came along with its miraculous intellectual acumen, that this long accumulated experience should produce its genius in medicine, a gigantic first physician, whose form is still a high-towering figure on the intellectual sky-line. Aristotle called him Hippocrates the Great, and none of his successors have been inclined to dispute his right to the title. Some of his admirers traced his lineage back to Asclepius himself. However questionable this may be, there is no doubt that he came from a long line of priest physicians who ministered to the sick in the temple of Asclepius on the island of Cos. Two of the books which have come down under his name are compilations of the medical experience of this priesthood.

It would be impossible for me to outline the contents of the seventy-two treatises which have come down under the name of Hippocrates, or even to

outline the contents of the twelve treatises that are recognized as genuine without question. It is possible, however, to indicate some of the tremendous forward steps that were made by medicine under Hippocrates. First and perhaps most important of all, he announced to the world that all diseases are the result not of supernatural but of natural causes. This is a commonplace with us today. But in the fifth century before Christ it marked the dawn of a new day. It had been the universal view of primitive medicine among the Egyptians, the Hindoos, the Babylonians, and among the Greeks themselves that all diseases were the work of some offended deity, of some evil spirit, or the work of witchcraft or of the incantation of some living person. So long as such a view obtained there could be no proper search after the real cause of disease. And so long as the real cause was unknown there could be little hope of finding a remedy.

I have already spoken of the importance he attached to pure air, pure water, and suitable natural surroundings. He laid even greater emphasis on

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Surgical Instruments from Pompeii, National Museum, Naples

diet. He clearly enunciated the principle that the integrity of our organic economy rests upon an equilibrium of income and expenditure,—that the fundamental condition of health is a correct proportion between work and nutrition in view of the constitution of the individual and of the difference of age, climate, and season.

He not only laid down these broad basal principles of medicine, but he also made a real contribution as an accurate observer of the processes of nature. As an illustration of this,—he so carefully observed and recorded the changes which take place in the human face at the approach of death that physicians still speak of the *facies Hippocratica*: "A sharp nose, hollow eyes, collapsed temples; the ears cold, contracted, and their lobes turned out; the skin about the forehead being rough, distended and parched; the color of the whole face being green, black, livid or lead-colored." An eminent English surgeon has said that all of his anatomical descriptions, with possibly one exception, are accurate. This is the more wonderful because in the days of Hippocrates there

was a strong religious sentiment against the dissection of the human body. A hundred years later in Alexandria under Ptolemy Soter the bodies of malefactors were given over to the medical school for dissection. Herophilus the president of the school is said to have dissected alive the bodies of six hundred criminals. But no such opportunity was open to Hippocrates. Nevertheless in spite of this lack of opportunity, his treatise on the joints is regarded as the finest surgical treatise of antiquity. He successfully trephined and trepanned the skull. He found a method of dealing successfully with gall stones. In dealing with fractures he regarded it as a disgrace if the patient recovered with his limb crooked or shortened. Two of his treatises are on epidemics. At the time of the great plague during the Peloponnesian war, he disinfected Athens by building great fires in various parts of the city.

Perhaps the finest thing about Hippocrates, however, was his attitude towards his profession. This attitude finds definite expression in the oath which he imposed upon those who

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studied medicine under him. The apprentice physician swore that he would honor his master as he honored his parents, that he would help the sick with all his knowledge and power, that he would never use for criminal purposes his knowledge or the instruments of his art, that he would never administer poison or give a woman the means of producing an abortion; that he would abstain from all erotic abuses, that he would keep an inviolable silence about all secrets which he learned in the practice of his art.

This oath constituted a magna charta, a bill of rights for the whole human race. It is the standard under which the true followers of Hippocrates have fought a battle royal against quackery and superstition.

In conclusion I wish to give a brief account of medicine at Rome, which I think will help us to a clearer notion of this battle royal. During the first five centuries of Roman history, the ancient and primitive view prevailed that disease is the result of supernatural causes, that pestilence comes because some god is angry. During these five hundred years three temples were built in Rome to avert pestilence,—to Apollo, to Aesculapius, and to Salus. Even in the second century before Christ, when we come to such a practical man as Cato the Elder we find him writing a medical treatise which consisted principally of incantations against evil spirits. The quackery of Roman medicine during the early empire is best revealed by the character of the nostrums that were administered, concoctions that would make our patent medicines grow pale with envy. Pliny mentions a celebrated cure-all called *Theriaca*, which was composed of seventy-five ingredients, and another called the *Mithridatic* antidote that

had almost as many component parts.

From these statements it must not be thought that medicine had made no progress in the Roman world. An examination of the medical treatises of Galen who was court physician of Marcus Aurelius shows conclusively that there had been vast progress in the five hundred years that had passed since the death of Hippocrates. Some of the more important advances were tracheotomy, bronchotomy, lithotrity, scarification for the dropsy, the resection of bones, a thorough study of the diseases of women, and a classification of mental diseases equal to our own. From the time of Hippocrates down to the time of Galen there had been a succession of true physicians who had maintained a serious and sincere attitude towards their profession, who had fought persistently against quackery and humbug and superstition.

Perhaps I can not do better in closing this paper than to quote a passage from Galen that will illustrate the dignity of their attitude. "True piety consists not in sacrificing hecatombs, nor in carrying a thousand perfumes into His temple, but in recognizing and in proclaiming His wisdom, almighty power, love, and goodness. The Universal Father of Nature has shown His goodness by wisely providing for the happiness of all his creatures, in giving to each what was most really useful for them. He has shown His infinite wisdom in choosing the means for His beneficent ends. He has given proof of His omnipotence by creating everything perfectly conformable to its destination." Galen regarded his work as a hymn to the Creator. For more than a thousand years his writings were the most authoritative in the medical world.

Grinnell College



Head of the Executioner of John the Baptist. Spagnoletto, Painter. Prince Rupert, Engraver

MEZZOTINT ENGRAVINGS

HELEN WRIGHT

NO phase of Art is more interesting or more compelling than portraiture, no method of its reproduction from the original oil or pastel more effective than mezzotinting.

This lovely art of the engraver belongs, in its perfection, to the romantic period of English Art and History—the middle of the eighteenth century—when beautiful women and children and handsome men *seemed* from the number of their portraits painted, to have nothing

to do but pose becomingly for the great painters who flourished at that time.

A rare opportunity to study this almost obsolete manner of engraving is afforded in the collection of portraits in the Library of Congress. It is an unusual assembly of notables of the sixteenth, seventeenth, eighteenth and nineteenth centuries, engraved after portraits painted by the masters, Titian, Rubens, Rembrandt, Reynolds, Rom-



Rubens' Sons. Rubens, Painter. Johann Peter Pichler, Engraver

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ney, Gainsborough, Kneller, Millais, etc., etc.

To artists, students of prints and collectors, that small circle who really know and understand these things, a collection of prints is studied from the point of technique—line, color, state—but the average person is interested, first in the personnel of the portrait, then the artist and last of all the engraver.

But as an interpreter he is a very important personage and while mezzotinting does not attain the dignity and perfection of line engraving, it possesses a charm and distinction of its own and the worker in this particular medium is able to give a warmer tone and almost the effect of a painter's broad sweep of brush.

At the time of its greatest popularity, Gainsborough, Lawrence, Romney, Reynolds and Raeburn were painting lovely portraits and, as photography had not yet been discovered, the demand for portraits of important personages kept the engravers steadily at work reproducing with a real painter's art their masterpieces, and their names became quite as distinguished as the names of the artists whose work they reproduced.

It was a more difficult art too, as the painter could paint his portrait from a neutral background, building his light and shade as he chose, while the engraver worked entirely from dark to light patiently scraping a roughened copper plate to produce the high lights while he was obliged to carefully preserve the likeness and quality of the original.

The method was discovered by a German soldier, Ludwig von Siegen, an officer serving under the Landgrave of Hesse, and the first known mezzotint is his portrait of the Landgravine Amelia

Elizabeth of Hesse Cassel and it was made in 1642.

He kept his knowledge a secret for a number of years, until he went to Brussels where he met Prince Rupert, who like himself, was a soldier and an amateur in art, and he taught him his method.

The Prince, who was the son of the King of Bohemia by a daughter of James I, carried the Art to England at the Restoration. There it established itself firmly, and although practiced elsewhere it is generally known as an English Art, called on the Continent in France "*la Manière Anglaise*", or "*La manière noire*".

It is indeed a black art. The method consists in roughening a copper plate by means of a steel rocker in which are cut fine sharp teeth. This rocker fastened to a handle is worked over and over the plate in every direction until the surface appears, under a glass, like a very evenly ploughed field. Were the plate inked and an impression taken at this point, it would present a velvety, even black. An outline of the subject is drawn upon the plate and the copper is scraped with a sharp tool to remove the "burr" where varying degrees of light and black shadows are desired.

The whole picture is one of graduated tones of light and shade without line or dot, which is seen in all other forms of engraving.

After several years of practice Prince Rupert made his fine plate of the "Executioner of John the Baptist", after the picture by Spagnoletto. This was completed in 1658, and shows a dark head in profile, but strength, sadness and a depth of expression is depicted with a soft finish that must have added something to the original.

Scarcely a mezzotint engraved during



Mrs. Henrietta Fordyce. Angelika Kauffman, Painter. Valentine Green, Engraver

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all the years that followed, even when the method reached its perfection, excels this early print made when tools, materials and manner of work must have been very crude.

Two hundred and thirty-six mezzotints are on view in the halls of the Prints Department, beside forty-five mezzotints from Turner's "*Liber Studiorum*", which are a story quite by themselves.

To walk through the galleries, is like reading some absorbing history or romance. We find Queen Elizabeth, Calvin, Mary Queen of Scots, Rembrandt's mother, Rubens' wife and his sons, Sir Christopher Wren, Samuel Johnson and Mrs. Siddons. A great assemblage of beauties, diplomats, scientists and soldiers—to arouse interest in their struggles, triumphs, achievements, disappointments and tragedies.

The early Englishmen to practice the art of mezzotinting were Becket, Faithorne, John Smith and Purcell. Later came the Fabers, Peter Pelham, who introduced the art into America in 1726, MacArdell, Spilsbury, Earlom, Valentine Green, John Raphael Smith. Then in the 19th century were S. W. Reynolds, Turner, Samuel Cousins and the Wards.

The work of most of these men is seen on exhibition in fine brilliant impressions, in various states. A long list of the more modern workers in this medium could be added, notably the Englishmen who are using color.

There have been some successful French, Dutch and Flemish mezzotinters, conspicuous among the Dutch were Blooteling and Vaillant. Johann Peter Pichler, a German, engraved the delightful plate of Rubens' boys, after that artist's portrait of his sons.

The engravers each became an interpreter of special artists. We have Faber and John Smith interpreting Lely and Kneller; MacArdell, Van Dyck and Sir Joshua Reynolds; while Valentine Green and John Raphael Smith bestowed their best work upon the portraits of Sir Joshua and Morland. Charles Turner devoted years to the series of his immortal namesake's landscapes, the famous "*Liber Studiorum*".

Jonathan Spilsbury, who engraved the portrait of Inigo Jones, the architect, after Van Dyck, was a miniaturist as well as painter in oils and his plates are charming and delicate. Inigo's head is like that of some hunted animal, deep, sunken eyes, lines about the mouth which is almost concealed by mustache and beard. It is a striking, haunting face and one wonders if the problems of building the famous portico of St. Paul's Cathedral and the reconstruction of that church gave him the particular frightened expression. It was a prodigious undertaking which required a forceful, resourceful architect to accomplish.

A great number of prints engraved by Charles Turner are in the collection, beside a series of the "*Liber Studiorum*".

His portrait of the lovely, sweet-faced Mary Queen of Scots, from the original painting of the same size in the Bodleian Library, Oxford, is hung by the side of his portrait of "Her sacred Majesty Queen Elizabeth, in the superb dress in which she went to St. Paul's to return thanks for the defeat of the Spanish Armada".

It is engraved from an extremely rare print by Crispin Van de Passe. The Queen is in her highest ruff and much stuffed out sleeves and bodice, her hair dressed with pearls and crown, her gown wonderfully embroidered in gems.



Flower Piece. Van Huysom, Painter. Richard Earlom, Engraver

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She holds in one stiff hand a globe, symbol perhaps of England's importance on this terrestrial ball, in the other hand a scepter.

A charming portrait by Angelika Kauffman, Henrietta Fordyce, a Miss Gunning, is engraved by Valentine Green. The brief biographical note beneath the print states only that she "Married Dr. John F. Fordyce" and that "She is said to have been peculiarly annoyed by the imperfections of servants"! Poor gentle lady! She was not peculiar, she might be living now, only in this day we express our "annoyance" a little more emphatically and imperfections are usually given harsher terms! It is difficult to believe this lovely, graceful person, could ever have been "annoyed" by anything. She is apparently tripping lightly through a charming garden carrying a basket of flowers while she scatters blossoms in her path as she flits along. If the cook is disagreeable and the house-maid impertinent it is not visible in her amiable face.

Valentine Green was a most prolific engraver; among his many portraits those after Reynolds are considered the best. The quality of the inking of his plates varies, the color ranging from black to dark-brown. He often strengthened his work with a little engraving with the burin. He was mezzotint engraver to George the III.

Sir Joshua Reynolds was one of the most fashionable of the English portrait painters. It was a propitious time for a career and his work became so the vogue that his income is said to have exceeded six thousand pounds a year. He lived in a fine house in Leicester Square, and the fashionable world flocked to his studio. During the second year of his stay in London, he

painted one hundred and twenty portraits and to read the list is like perusing a page of Burke's Peerage. He was especially fond of, and exceptionally successful in, his portraits of women and children. There is a delicacy and refinement, a tender note in his treatment of them that give his pictures wonderful charm.

Though he never married, he was not without many warm friendships with women, among whom were Hannah More and Fanny Birney, and it is said that he had a tender feeling for Angelika Kauffman.

Sir Joshua said himself—"my heart has grown callous from contact with too much beauty".

The work of Samuel William Reynolds is well shown in a portrait of Lord Chief Justice Charles Abbott, a noted jurist, whose "Law relative to merchant ships and seamen" published in 1802 is still considered an authority.

The original was painted by William Owen, and the dignified Judge is resplendent in gorgeous wig and fur-trimmed gown, every detail of which is delicately and clearly brought out by the engraver, against the rich dark back-ground.

Reynolds was the son of a planter in the West Indies and was taught engraving by John Raphael Smith. He was doubtless a relative of Sir Joshua and he engraved three hundred and fifty small mezzotints after all the works of Sir Joshua that he could find. He worked from the pictures of the French artists as well and exhibited in the Paris Salon.

He became drawing master to the Royal princesses and "Engraver to the King". The honor of Knighthood was offered him, but he refused it. His two daughters were miniaturists.



Countess of Blessington. Thomas Lawrence, Painter. Samuel Cousins, Engraver

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Being a painter as well as engraver his work was of the highest excellence, and of trained technical skill. He often combined etching, stipple and line engraving in his mezzotints, thus producing any effect he wished.

There are specimens of his water-colours in the Victoria and Albert and also in the British museums.

Lady Hamilton was the most beautiful model in the world, and her portraits by various artists have been repeatedly engraved. In those by Romney she posed as "Nature", a "Bacchante", "Adriadne", "St. Cecilia", "Mary Magdalene" and all the characters of romance and Mythology. When Goethe met Lady Hamilton in Naples in 1786 he said—"Hamilton is a person of universal taste and having wandered through the whole realm of creation, has found rest at last in a most beautiful wife, a masterpiece of the great artist—Nature".

A charming picture of her as "Sensibility" is in the Library collection. She kneels upon a stone ledge where rests the urn containing the sensitive plant. Her dress is Greek, fastened on the shoulders with clasps and a thin scarf is about her head and under her chin. No one could look more innocently lovely.

The engraver is Richard Earlom, one of the most versatile and interesting of the early engravers. He was born in 1743 and, while still a boy, his first artistic instinct was aroused by seeing some decorative panels on the Lord Mayor's coach which had been painted by Cipriani. They were so carefully copied that the Italian painter was delighted and consented to take him as a pupil. He quickly mastered mezzotint and developed a style of his own. He etched his design before grounding the plate.

His flower and fruit pieces after Van Huysum, are generally considered his masterpieces. He published a series of small prints after sepia sketches which had been made by Claude Lorrain to serve as an illustrated index to his paintings. This collection known as the "Liber Veritatis" may have suggested the "Liber Studiorum" to J. M. W. Turner in the next century.

Sir Thomas Lawrence's beautiful portrait of the Countess of Blessington is exquisitely engraved by Samuel Cousins.

He was another clever youth, as it is said when he was only ten years old he won premiums for his work at the Society of Arts in London. In 1814 he was apprenticed to S. W. Reynolds and assisted him in making the small mezzotints after Sir Joshua. He worked in the same manner as Earlom often etching his plates before mezzotinting them. He was an excellent draughtsman and his work is brilliant in effect.

A peculiar characteristic of these English portraits is that the women are *all* beautiful, tall, slender and graceful.

The portraits of the men show greater strength, sincerity and originality, less affectation—and they are a distinguished company.

It is to be regretted that the art of mezzotinting has almost disappeared. A number of modern artists, however, are reviving it using color with very charming results.

The blighting influence of the commercial spirit is always hostile to the perfection and simplicity of every art, but we shall hope for a swinging back of the pendulum from the rapid methods of reproduction by mechanical processes to the slower, more careful and beautiful work of the engraver.

Library of Congress, Washington



Portrait of Winckelmann, painted by Angelika Kaufmann, Rome 1764

WINCKELMANN'S CONTRIBUTION TO THE AESTHETICS OF ART¹

WALTER WOODBURN HYDE

THE past year marked the two-hundredth anniversary of the birth of Winckelmann, the reformer in the domain of aesthetics. As the value of any reform must be finally appraised by the permanence and importance of its results, it seems a fitting time for us to estimate briefly just what contribution Winckelmann made to the aesthetics of art by his overthrowing the false taste in art and the wrong conception of classical learning which obtained throughout Europe in his day. In this way we can judge whether he merits the praise which has generally been accorded him of being called the founder of the scientific study of classical archaeology and the father of modern art criticism.

Italian taste in art, together with its preference for Latin studies over Greek and consequent neglect of the latter, had come by the eighteenth century to dominate European education and culture. The study of Greek which had been so auspiciously begun in Italy in the early Renaissance by Greek immigrants and Italian humanists, as well as the great period of Italian art, which, beginning about 1300, was so intimately connected with the commercial prosperity of the free states of Central and North Italy, already began to languish after the first quarter of the sixteenth century. This decline was due to a variety of causes, but chiefly to the loss of political independence in these states during the stirring times of Michel-

angelo. With the fall of Rome in 1527 and of Florence three years later and the reestablishment of the Medici in Tuscany, Italian freedom was doomed. The cultured autocracies which had been devoted to humanistic studies were overthrown. Slowly, through the influence of the church which was hostile to pagan ideals and through other causes, Italy became diverted from the Hellenic tradition. The Greek substratum of Roman art and letters, which had become so thoroughly assimilated in the imperial age of Rome, was now recognized by few Italians. Greek lands were in thralldom to the Moslems and no one visited them to bring back a true knowledge to counteract the growing tendency to treat Roman studies as original and to regard them as superior to Greek. Patriotism, aided by the Italian language, led Italian scholars to look upon Italy as the center of the old Empire. Cicero and Vergil were slavishly imitated by Italian stylists, despite the protests of men of larger vision like Erasmus. The Italian viewpoint crossed the Alps and spread over France, England and Germany until finally, in the eighteenth century, Italian taste thus founded on a mistaken historical conception ruled all Europe.

By the middle of that century, however, these prejudices in favor of Latin studies were fated to be overthrown and chiefly through the influence of one man—Winckelmann. At length the custom of regarding all relics found in Italy as Roman in origin had to yield

¹See the author's extended memoir of Winckelmann in the *Monist*, vol. xxviii, no. 1 (January, 1918), pp. 76-122.

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to the true origin of these things in Greece. In his first book, *Thoughts On the Imitation of Greek Works in Painting and Sculpture*, which appeared in 1755, just as he was leaving his fatherland forever for Italy, Winckelmann for the first time disclosed the fundamental difference between a Greek original of art and a Roman imitation and copy. During the next thirteen years down to his untimely death in Trieste, his studies in Rome, culminating in his two great works *Die Geschichte der Kunst des Altertums* and *Monumenti antichi inediti*, were destined to revolutionize the aesthetic taste not only of his adopted land but of Europe. This notion that there was an independent Greek art from which Roman was evolved, though a commonplace to us, was a revelation to men of his time, who never questioned the old interpretations of art works which had been based upon the early enthusiasm for Latin studies. He showed that the anatomical and sentimental Italian sculpture of his day represented aims which were in direct opposition to the repose and simplicity even of Roman imitations of Greek originals. His art studies were bound to react on other phases of Roman culture. The disclosure of the derivative character of Roman sculpture naturally involved a new concept of everything Roman—letters and culture in general.

The change wrought by Winckelmann in men's aesthetic viewpoint was to prove fundamental and permanent. An entirely new inspiration came to Europe, one which was only comparable with that of the early Renaissance itself. The taste of the succeeding age became Hellenic. Everything Greek—art, literature, language, history—began to be studied for its own sake as the

fountain head of Roman inspiration. The resulting expansion of interest in Greek studies we call the Greek Revival, whose waning we are unfortunately compelled to see in our own day. This Revival, starting in Winckelmann's lifetime, had come to full fruition by the end of the eighteenth century and proved to be the most important spiritual feature of later European history. Lessing, by the publication in 1766 of the *Laocoon*—a work whose inspiration was largely due to the ideas of Winckelmann—helped the nascent movement by critically establishing the limitations of poetry and sculpture and by replacing the perverted literary taste of the French critics with a true appreciation of Homer and Sophocles and of Greek literature in general. Goethe's transcendent genius raised it into the higher realms of poetry and it affected all the Augustan writers of Germany. But it soon passed beyond the borders of Germany and influenced all literatures and all cultures. Travel to Greek lands began and scholars of many nations studied the monuments on Greek soil and wrote glowing accounts of what they saw, thus immeasurably enlarging the horizon of classical scholarship. The new influence entered not only into poetry but into the whole structure of culture—the Fine Arts—and into politics and everyday life. In sculpture the theoretical tendencies, culminating in the works of Bernini, had to yield to Greek canons of repose; in architecture the noble simplicity of form in Greek columnar structures became popular everywhere; in painting Greek naturalness was sought and in music the subjects of operas were taken from Greek mythology. Thus in statuary the new movement was represented by the Italian Canova, the Dane

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Thorwaldsen, the German Dannecker and the English Gibson; in architecture by Vignon, Hittorf and Chalgrin in France, Soane, Inwood and Wilkins in England, Schinkel, von Klenze and Semper in Germany and by the architects of many of the older Greek buildings in the United States; in painting by the French David, and in musical composition by the German Gluck. We see the change in dress, for the Revolutionary style known as the Directoire—the Martha Washington of our own country—was an attempt to recover Greek simplicity. Greek designs were imitated also in furniture. In politics the new impetus can hardly be overestimated. The Revolutions in America, France and Greece were certainly largely influenced by the republican atmosphere of Plutarch's *Lives*, the most read book of the day.

The foundation of all this change must be sought in the lifework of Winckelmann. He is rightly called not only the founder of a new science—for the principles which he formulated for antiquarian research have been followed since with ever increasing results—but the greatest critic of the Beautiful of all times. To have supplied the stimulus for so far reaching a movement in the spiritual life of men is indeed an achievement of the highest order. In the words of the philosopher Hegel: "Winckelmann by his contemplation of the ideal works of the ancients received a sort of inspiration, through which he opened a new sense for the study of art. He is to be regarded as one of those who, in the sphere of art, have known how to initiate a new organ for the human spirit." Similarly Walter Pater, in his beautiful essay on Winckelmann, says that "the highest that can be said of any effort is that it has given a new

sense, that it has laid open a new organ"—and this honor he pays to the poor shoemaker's son of Stendal. Winckelmann was indeed one to whom art was both fatherland and religion; when he wrote he was not thinking of his own day or land, but of posterity and Europe.

In estimating the value of his work in the history of art we must in simple justice remember that he entered an almost new field of criticism and that he wrote at a time when only a few masterpieces of Greek art were known. Consequently many of his historical conclusions are faulty and have been largely modified or perhaps completely overthrown by subsequent discoveries and criticisms. Thus no one today would echo his exaggerated praise of certain decadent monuments of sculpture—such as the Torso and the Apollo of the Belvedere, the Medicean Venus and the Laocoon. The merits which he saw in these works we can now see in far purer form in many nobler monuments quite unknown in his day and consequently the standard of judgment has changed. If he had seen the masterpieces of Greek sculpture ranging from the Elgin marbles to the Pergamene altar frieze, their "noble simplicity" and "calm greatness" would have called forth the praise which these decadent pieces called forth. Nor would we follow his harsh judgment of Michelangelo, the supreme interpreter of the Old Testament and the greatest of modern sculptors, for his striving after the difficult and extraordinary, and accept instead his exalted praise of such an artist as Raphael Mengs. It was his very insistence on Greek ideals which led him into such unjust appraisals of modern art, an insistence which caused him to affirm that sub-

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jects chosen from the Bible were unfavorable to the best art and that classical mythology was the only field from which artists should draw their subjects, modelling their Saviours from Greek heroes and their Virgins from Amazons.

On reading his praise of what to us seems second rate Greek art we might easily fall into the error of thinking that Winckelmann really never reached the true Greek spirit. But when we reflect that he tried to penetrate to that spirit by way of Roman copies and imitations, we can, perhaps as in no other way, recognize his wonderful powers. We are amazed at his artistic sense, his vast erudition, his vigorous imagination and that keen insight which enabled him to make such astonishing true suggestions about periods of art history where there was but little real information at hand. With all its defects the *History of Ancient Art* is still a funda-

mental work—the foundation of the true historical study of art, indicating not only the method but the spirit in which that study should be approached. For this service all subsequent investigators must be deeply indebted to its author. When we consider what he accomplished and the great honor he brought to the lands of his birth and adoption, we are not surprised that his memory has been so highly esteemed in the past by his countrymen as almost to amount to a Winckelmannolatry, a cult in which he was the spiritual superman, the patron saint of archaeology and art criticism. A more reasonable appreciation of his greatness is seen in the custom now long obtaining in Rome and in the universities of Germany of repeatedly commemorating his natal day—December ninth—by the publication of learned contributions to the science which he founded.



ON A CERTAIN BUST OF WASHINGTON

LIEUTENANT JOHN J. KLABER

IN the rotunda of the Capitol stands a bronze bust of Washington, bearing the signature of David d'Angers, and the date 1828. It is the gift to the United States of a group of Frenchmen, including descendants of Lafayette and Rochambeau, and was formally accepted by the nation on February 22, 1905. On the pedestal supporting it is a cartouche bearing the inscription:

GEORGES WASHINGTON
PAR
DAVID D'ANGERS
BRONZE
OFFERT PAR LA FRANCE
AUX
ETATS UNIS
EN REMPLACEMENT DU
MARBRE
DETUIT PAR LE FEU
EN
1852

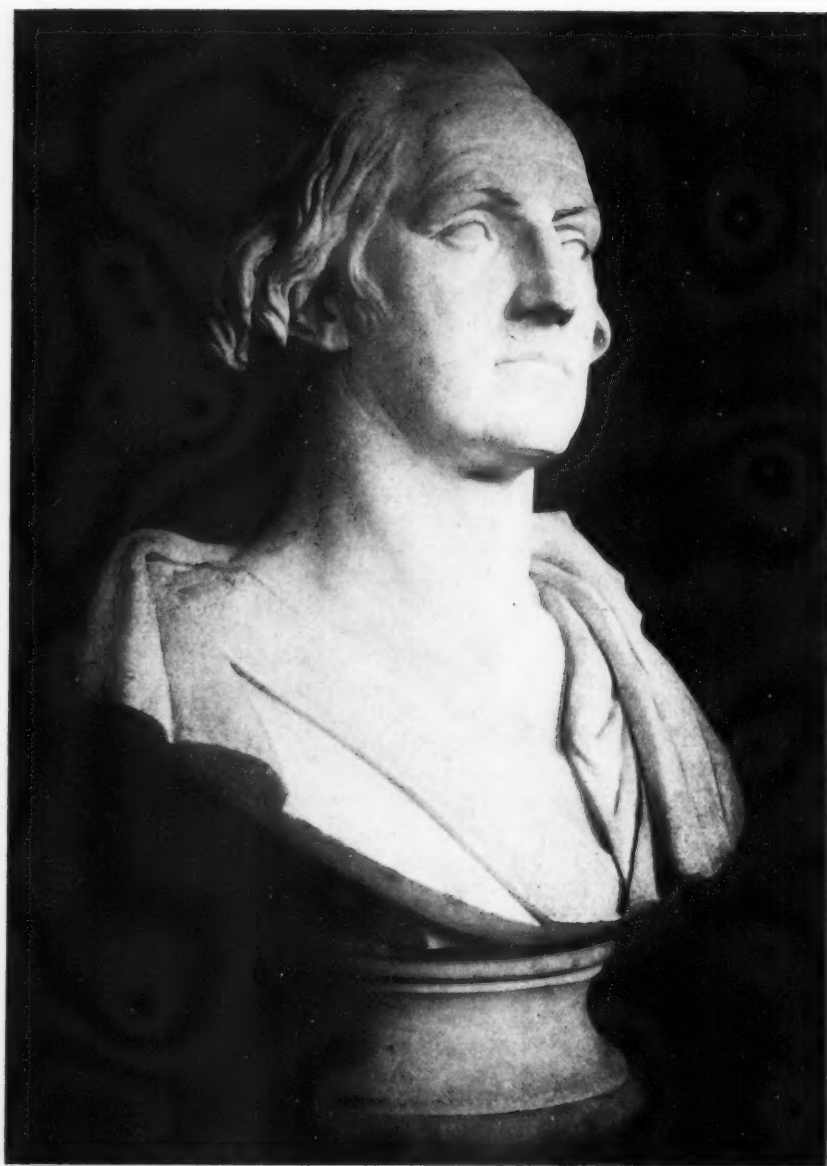
This date is slightly incorrect, as the fire referred to is that which destroyed the interior of the old Congressional Library, located on the west front of the Capitol, on December 24, 1851. The bronze is a cast from the plaster model, preserved in the Musée David at Angers, from which the marble was cut.

This marble bust was, at the time of its production, considered one of the finest works of its author, who was, perhaps, the leading French sculptor of his day. It was undertaken as a gift from the French nation to the United States, being offered by a national subscription, at a time when Lafayette was still living, and when Washington had been dead for only a few years. David, in

this work, was actuated not only by artistic motives, but also by patriotic fervor, for he was the friend and admirer of Lafayette, and an ardent republican. He was too young to have known Washington personally, and his bust has not, therefore, the documentary value of those made from life; it is, however, a noble and dignified work, rather a symbol than a portrait.

The bust, on its arrival in America, was placed in the Congressional Library, together with various others, including that of Lafayette by David, the gift of the sculptor to the United States. There it remained until the fire which destroyed the library, with almost everything contained therein. U. Henry Jonin, the biographer of David, and one of the group who gave the bronze bust, mentions it several times in his life of the artist, quoting, among other documents, a letter from the sculptor, written early in 1852, in which he says: "I read yesterday in an American newspaper of the burning of the Library in Washington: the colossal bust that I sent to America is burned up." And in the chronological list of the sculptor's works, under the date 1828, we find: "Washington. Bust, marble, height 75 cm. (30 inches). National subscription. Destroyed in 1852, in the burning of the library.—Plaster model, Musée David."

In the minutes of the Committee on the Library dated January 8, 1852, we find the statement: "That all books, maps, statuary, paintings, and medals in the Library were entirely destroyed." But this was apparently too sweeping, for a later extract from the minutes, dated



Original Marble Bust of Washington, by David d'Angers

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July 19, 1861, tells us that "The Library Committee authorized the Librarian to present the medals damaged by fire to the Smithsonian Institution."

In all this no mention occurs of the bust, and, curiously enough, Mr. Glenn Brown, in his "History of the United States Capitol," in which the above extracts are quoted, does not mention it, although he does mention David's bust of Lafayette and Ceracci's bust of Washington, both destroyed in the same fire. Apparently, then, David's Washington was lost not only to sight, but almost to memory, and it was not until 1903 that certain French admirers of Washington remembered the plaster model still existing at Angers, and conceived the idea of having a cast made from it to replace the original.

Nevertheless, the original is still in existence, and not only in existence, but in an almost perfect state of preservation. In clearing the premises after the fire, it was probably discarded and cast out, as of no value, along with the other blackened and charred debris of the Library. What then happened to it is not recorded, and it disappeared from view for a period of over sixty years. Its reappearance took place in the following manner:

About four years ago a New York marble dealer was offered a large piece of marble by a stranger, who stated that the owners of the house in which he was employed as a servant had possessed this object for several years; that it had stood in their back yard, and that they had given it to him to get rid of it. The dealer bought it for a trifling sum, almost without examining it, considering it merely as an old block of marble that might be cut up to advantage. But upon looking more closely he noticed that the object had the form of

a human bust, blackened and defaced though it was, both from the effects of the fire and from half a century's accumulation of dirt. Fortunately, he had the curiosity to have it cleaned, when its true nature at once became evident.

Of the authenticity of the bust there can be no reasonable doubt. It agrees in almost every particular with the bronze, except in a few details, notably that the name of Washington is carved on the ribbon crossing the chest, which in the bronze is plain, and that the date, given as 1828 on the bronze, is 1832 on the marble. Both these differences are such as might naturally occur in the sculptor's cutting of the marble from his plaster model, and that the work is actually that of David is confirmed by the examination of several eminent sculptors, including Messrs. Bartlett, French and Uwell.

The bust corresponds in size with that given by U. Jonin in his description, being about thirty inches in height. Its scale is considerably above life size, and it may be noted that the sculptor himself refers to it as colossal. It is of Pentelic marble, a material which David was in the habit of using.

Now that this work has again come to light, its future, as well as its past, is a matter of some general interest. So important a work of art should not be allowed to remain in private hands; it should be the property of the nation, as was the original intention. This is doubly true at a time like the present, when France and America are once more united in arms against a common foe, and it is to be hoped that some patriotic society may see its way clear to purchase the bust from its present owner and restore it to the place which its maker wished it to occupy.

Washington, D. C.



The Brook by Moonlight, by Ralph Albert Blakelock

BLAKELOCK'S "BROOK BY MOONLIGHT"

BLAKE-MORE GODWIN

ART circles were surprised last year when a painting by a long ignored artist brought at auction next to the highest price ever paid for a work by an American painter. This picture was "The Brook by Moonlight" by Ralph Albert Blakelock. It was purchased by Mr. and Mrs. Edward Drummond Libbey and by them presented to the Toledo Museum of Art.

Ralph Albert Blakelock is more nearly related to the three fathers of modern American landscape painting, Inness, Wyant, and Martin, than to any other group. Like them he was practically self-taught and again like them strongly influenced by the Barbizon School. But in other respects he differed from these painters. They had the opportunities of foreign travel, seeing the works of masters, both old and modern. Blakelock never went abroad, and knew the old masters, for whom he had a great admiration, only through reproductions. They met with a great measure of success and popularity early in their careers, while he has only recently received the appreciation due him.

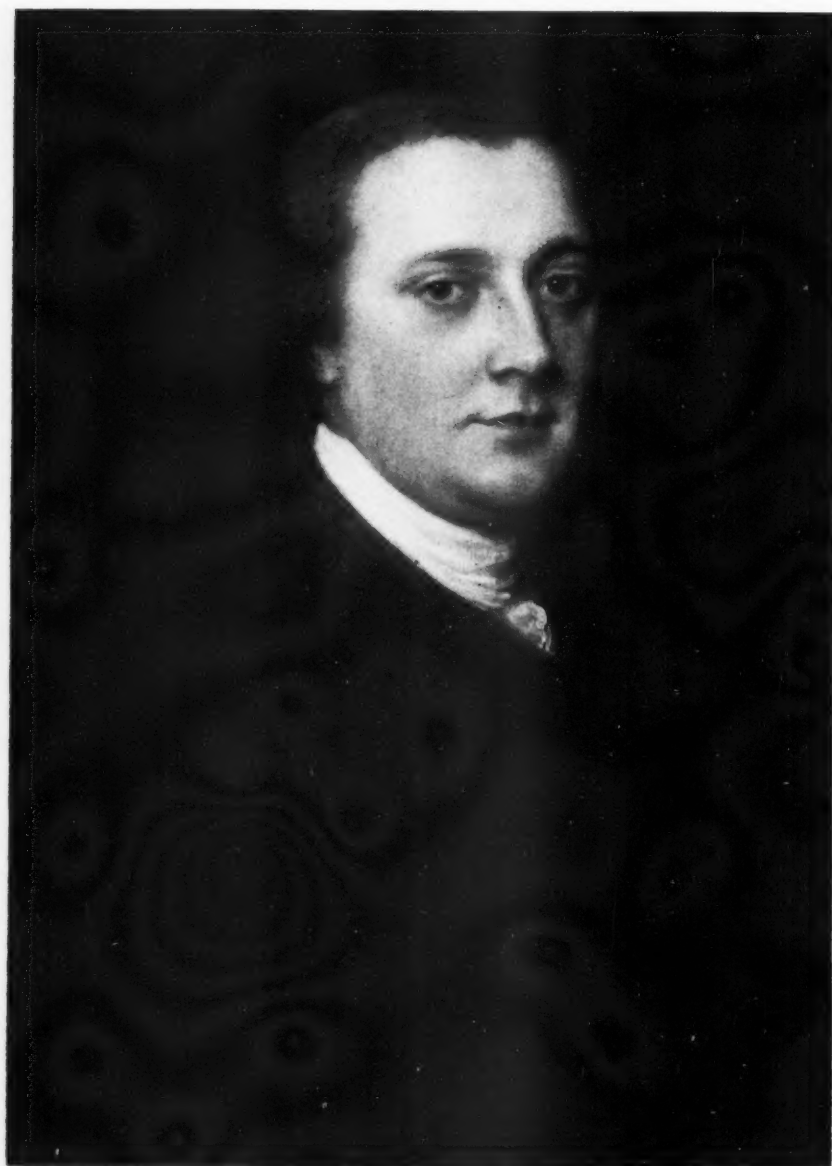
Ralph Blakelock was born in 1847. His father was a New York physician, and family influences would have made a medical man of him also. But he strongly resisted these, and gave himself up to music and art. Strangely he sought no instruction in either, but made a trip to the west and lived there among the Indians. On his return to the east he took up painting as a profession. He found little sale for his pictures, and had no idea of the value of money. But the sad story of his life has been too often told. It is sufficient to say that, crazed by want, his mind became unbal-

anced to such an extent that he has been confined for the last seventeen years. It is not however as an insane person, but as a great painter that he will live. He himself, now that his reason is partially restored, begs to be known by his works rather than because of the tragic conditions that have clouded his life.

The Brook by Moonlight is universally acclaimed as his masterpiece and has even been called by eminent critics the greatest American painting. It measures seventy-two inches high by forty-eight inches wide, being one of his largest works. In it he has given us a wonderful glimpse, not only of nature in one of her most charming moods, but of his own life as well. Painted almost in monochrome, the trees and the banks in the foreground are silhouetted against the beautiful shimmering moonlight landscape and sky beyond them. The moon, which shines through the trees above, greets us again, reflected in the brook at our feet. Its beautiful silver light floods the distance in sharp contrast to the dark masses of earth and foliage.

It is not to its technique that the picture's greatness is due, even though that technique was original with the artist. It no more expresses the sentiment of a Ruysdael than of a Reynolds. It expresses Blakelock and his view of nature and life. It shows the musician as well as the painter; we can almost hear the sounds of the night and the murmur of the brook. Blakelock had a message, and he has conveyed it, even though it took the world twenty years to attune its ear to his art.

Toledo Museum of Art, Toledo, Ohio



"Colonel Townshend," by Gainsborough

CURRENT NOTES AND NEWS

Gainsborough's "Colonel Townshend"

A fine portrait by Gainsborough, "Colonel Townshend," has just been purchased by Mr. Martin V. Kelley, of Toledo, Ohio, the work being one of several "old masters" acquired from the Ehrich Galleries, 707 Fifth Avenue, New York City. Mr. Kelley, who is well known in the automobile industry, only recently began forming an art collection.

This picture is the portrait of an unusually handsome young man, and it is particularly striking because of the contrast of the brilliant red coat and white stock with the dark background. It comes from a private collection in England, and has the endorsement of Sir Walter Armstrong, who wrote the authoritative work on Gainsborough, and A. H. Buttery, expert of the National Gallery.

Seventh Annual Meeting of the College Art Association of America

THIS meeting of the Association at the Metropolitan Museum in New York, March 28, 29 and 30, was one of the most successful ever held and the attendance was very large. The address of welcome by Director Robinson and President Pickard's address on Art's Counter-Offensive were very timely.

Opportunity was given not only for visiting the different collections in the Museum under the expert guidance of the special curators but for viewing the instructive private collections of Mr. George Blumenthal, Senator Clark, Mr. Henry C. Frick, and Mr. J. Pierpont Morgan.

One important phase of the Association's activities was presented in the reports of the many committees, especially those on; Books for the College Art Library, by Arthur Pope; Reproductions for the College Museum and Art Gallery, by David M. Robinson and John Shapley; Loan Exhibits for Colleges, by George B. Zug; and Private Collections in the United States, by Marie A. Sahm.

The round table discussions after dinner were very lively and valuable. The first on "Ways and Means of Securing Proper Recognition for Art Teaching in our Colleges and Universities" was opened by George B. Zug, Dartmouth, Gertrude S. Hyde, Mt. Holyoke, and George H. Edgell, Harvard. The general feeling was that a very high standard should be set and that "snap courses" should be avoided, and yet several valuable tributes were paid to the inspiring courses of Charles Eliot Norton by Mr. Sturgis, Dr. Edward Robinson, and others.

The second round table discussion took up three topics; Standardization of Art Courses, opened by a paper of Alice V. V. Brown, Wellesley; A Course in Fine Arts for Candidates for Higher Degrees, opened by Arthur W. Dow, Columbia; and Research Work in Graduate Teaching in Art, opened by Alfred V. Churchill and Mr. Kennedy, of Smith College. Mr. Kennedy had prepared a very careful statistical table based on questionnaires sent to all colleges and it brought out some very entertaining facts as to the variety of courses included under the history of art, and as to the colleges and departments where such courses are taught.

Interesting papers were presented on Art and War by Duncan Phillips;

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Robbery and Restitution of Works of Art in the Present War, by Alfred M. Brooks; Art War Relief, by Maud M. Mason; The Analysis of Beauty, by John Shapley; Technical and General Education in the Arts, by E. Raymond Bos-sange; the Art Museum and the Teaching of the Fine Arts, by Edward Forbes; Non-technical Art Education in our Higher Institutions of Learning, by Ralph Adams Cram; Design, Craftsmanship and the Imitation of Nature in Ancient and Modern Art, by Clement Haeton; and Auguste Rodin, by Charles R. Morey. Mr. Godwin, curator of the Toledo Museum, also gave an interesting illustrated account of what that museum is doing for the artistic education of the children in Toledo. But one of the most important sessions was that devoted to a symposium on The Value of the Study of Art to the Student in Colleges and Universities. This was opened by the reading of a startling and radical communication from J. C. Dana of Newark, which has been printed and distributed to all members of the Association. This communication was answered by a letter from John C. Van Dyke of Rutgers and then the subject was further discussed by Walter Sargent, Lloyd Warren, Edward Robinson, Henry Turner Bailey who gave an account of the lectures in the Cleveland Museum, and by a representative of P. P. Claxton, Commissioner of Education.

The following officers were unanimously elected: President, John Pickard, Missouri; Vice-President, David M. Robinson, Johns Hopkins; Secretary-Treasurer, John Shapley, Brown. An amendment was adopted providing for sustaining members. A committee was appointed to consider a periodical as an organ of the Association, but it was voted to publish the proceedings of this meeting in full in a bulletin. It was tentatively voted to hold the next meeting in Cleveland.

David M. Robinson.

Petrograd Art Which May Have Been Looted

THE prophecy of the Old Believers, that ancient persecuted sect of Russia, is apparently being fulfilled in the city of Peter the Great. "St. Petersburg will be a desert," their spokesmen told the Emperor when he made his cherished city magnificent. And reports from Petrograd tell us that the city is very like a desert now. What that may mean in the loss of the looting of precious treasures of art it is likely few Americans realize.

We think of Petrograd as a splendid capital rich with the tokens of a rather barbaric past; but the city is far more than magnificent. Little by little they gathered to it rare examples of Western art—Greek antiquities, exquisite vases and jewels, masterpieces of the great painters of Italy and Spain, Holland, Flanders, and France. It was Peter's ambition to "Europeanize" Russia, and to the new capital he and the monarchs who followed him brought wonderful works of European art. Rich as Petrograd has been in the splendors of Russia and the East, it has been no less notable as one of the great art cities of Europe. It boasts a fine "Russian museum," but it has had reason to be proud, too, of its Raphaels and Murillos and Rembrandts. The Hermitage, the great museum attached to the Winter Palace, has been one of the greatest art galleries in the world. Petrograd, has indeed been a treasure house of priceless, exquisite things. What has become of them all no one knows.—*New York Times.*

BOOK REVIEWS AND NOTICES

The Substance of Gothic. By Ralph Adams Cram. Boston: Marshall Jones Company, 1917. Pp. v-xvii -- 200. \$1.50.

Dr. Cram's new book which publishes the six lectures on the development of architecture from Charlemagne to Henry VIII given at the Lowell Institute, 1916, offers great riches in little space. It will be read with interest by the cultivated man, whether he has specialized in philosophy, religion, or art. It is a book which implies, for its understanding, much knowledge not generally possessed by the average man. This makes it sound technical. So it is. But, and herein lie its possibilities of wide service, it is technical in such a way as to arouse every intelligent reader's interest and enthusiasm, and it is written in such a manner as to make plain to every reader a sure way out of all the technicalities discussed. To read this book carefully, having constant reference to the *Encyclopedia Britannica* articles on those aspects of mediaevalism which Dr. Cram touches upon, its elements and sources, great achievements, decline and downfall, assures a real grasp of the subject. Rarely, on the side of structure and aesthetics, has architecture been interpreted with more acumen and charm. Far more rarely has the development of the philosophic, religious, poetic, and social thought throughout a period of civilization, the most remarkable which the world has known save that of the Greek, been so unerringly deduced from the most reliable of all sources, its art. Evidence and conclusion are never muddled, yet the book is personal in a high degree—hence delightful as well as informatory. It is the book of a man whose faiths, loves, and enthusiasms may not always

chime in with those of the reader. On the other hand it is the book of a man whose sincerity is so utterly beyond doubt, and whose belief in the value of art, and the infinitely greater value of that to which great art invariably bears witness in human thought, and the corresponding conduct of human life, is profound.

The point of view, as a whole, may be summed up by saying that the author attacks, straightforwardly, and in a most wholesome manner that "mechanistic psychology" which of recent years has proved so detrimental to any education which can rightly be called liberal; education of the so-styled cultivated but, in reality, only efficiently trained man. It matters not whether the subject of this training be aesthetics, politics, religion, or art. A single sentence will illustrate my point. "The number of things that are called 'Mediaeval,' particularly by political orators, educational experts and other imperfectly educated people, is astounding."

To Dr. Cram, mediaeval architecture, art, is more than Gothic, as Gothic is more than a mere system of mechanics, no matter how complex and extraordinary. He deplores the fact in late Gothic that "structural engineering is eating into architectural integrity," and, by more than implication, he deplores the similar condition in present-day architecture. Herein lies no small part of the usefulness of this book, in which, from beginning to end, as one reads he becomes more and more impressed with the basic truth of Cicero's "For what is the life of man, if memory of the past be not inwoven in the life of later times?"

ALFRED M. BROOKS.

University of Indiana

ART AND ARCHAEOLOGY

What Our Friends Are Saying:

Daniel Chester French:

I need not tell you that I find great pleasure and profit in the magazine, which seems to me one of the very best publications.

Ellsworth Woodward, Director Ellsworth Sophie Newcombe Memorial College, Louisiana:

The whole publication seems to me to be continually improving and becoming more and more artistic and serviceable.

A. Marshall Jones, Boston:

There is no other magazine published in this country that appeals to me so strongly. Text, paper, illustrations, in fact, every feature evinces care and attention to detail which result in a positive art creation.

Juanita Tramana, New York:

I wish ART AND ARCHAEOLOGY could find its way into every American home of culture, for it is a real work of art and ought to grace the library of every lover of art.

J. W. Overend, Bradford, Yorkshire, England:

I have just received your January issue. If you can produce copies like this, there is a big future for your periodical.

The Chattanooga News, Thursday, April 4, 1918:

From several points of view this is perhaps the most interesting number ever published by this always fine journal (Jan.-Feb., 1918). First it deals with a little known field, hence it has the charm of novelty. Then it is not only very scholarly, but contains news. Of course, many know that in November, 1917, an art museum was dedicated in Santa Fe, New Mexico, a fine building in the prehistoric style peculiar to that locality. Now comes this beautifully illustrated journal reminding us that there is a wonderful field of interest in New Mexico, where a colony of artists is gathered and other men of learning are at work and enthused. The article by Frances W. Relsey, "The New Humanism," makes one think. "New Mexico Architecture" by Carlos Viero is very good. Edgar L. Hewett writes "On the Opening of the Art Galleries in the New Art Museum," and there are many pictures and sketches of

the artists. ART AND ARCHAEOLOGY should be on every library table; the pictures alone (and some people look at those only) are highly educational, a short cut to culture.

A. Howard MacCordick, M. D., Montreal, Quebec, Canada.

It is a publication which I think should be in every home, and I have recommended it to many of my friends.

Rev. J. A. Fortin, Seminaire de Rimouski, Province de Quebec, Canada.

I intend to remain a faithful subscriber to your most valuable and unique publication.

J. F. Miller, Librarian the Hackley Public Library, Muskegon, Mich.

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A. G. Wright, Curator The Corporation Museum, Colchester:

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